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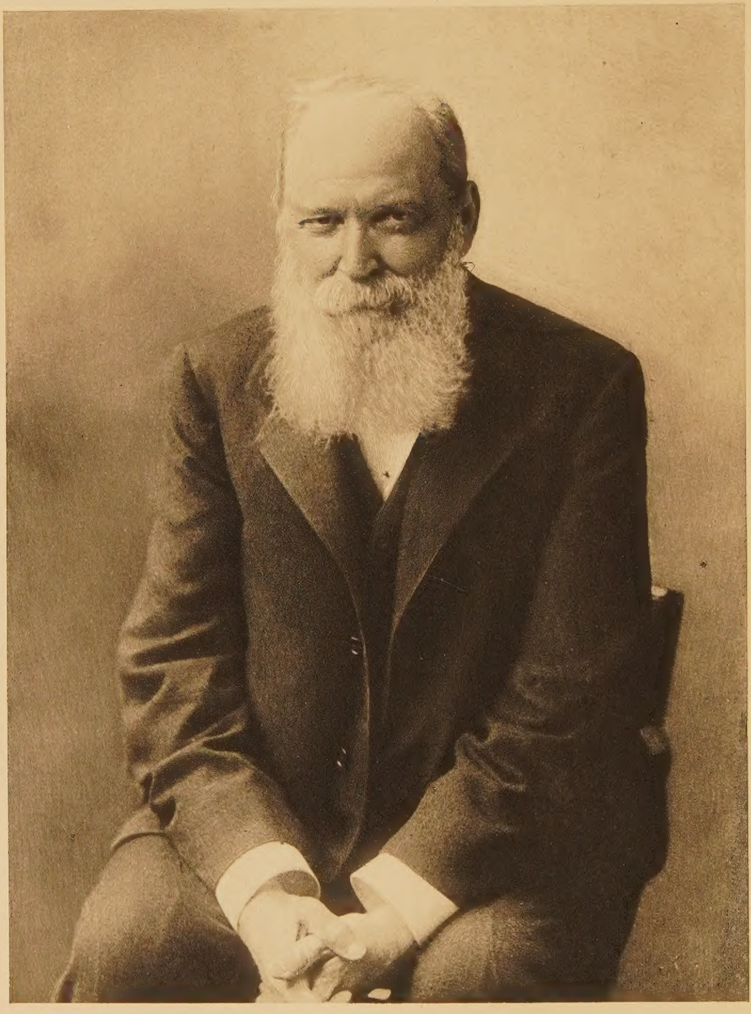

B. L. Gildersleeve

SELECTIONS

FROM THE

BRIEF MENTION

OF

BASIL LANNEAU GILDERSLEEVE

EDITED
WITH A BIOGRAPHICAL SKETCH AND AN INDEX
BY
CHARLES WILLIAM EMIL MILLER
FRANCIS WHITE PROFESSOR OF GREEK IN THE JOHNS HOPKINS UNIVERSITY

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To

THE FRIENDS AND ADMIRERS OF
MY FATHER

THIS BOOK IS DEDICATED

IN THE HOPE THAT IT MAY REVIVE HAPPY MEMORIES

OF HIS WIT AND LEARNING

EMMA GILDERSLEEVE LANE

PREFACE

A collection like the present would be incomplete without an account of the life and work of the author. A biographical sketch has therefore been prefixed to these Selections. The record of Gildersleeve's life is largely a record of his work. Since everything that was written by him for publication was published during his lifetime, a fair idea of his life may be obtained from the list of his publications alone. In view of this, as complete a list of these publications as practicable has been appended, and the list must be regarded as an essential part of the biographical sketch. Additional biographical details may be learned from Gildersleeve's Formative Influences (1891), The College [of New Jersey] in the Forties (1916), Friedrich Ritschl (1884), Professorial Types (1893), A Novice of 1850 (1912), The Creed of the Old South 1915; and the Selections themselves contain many personal references, for which the Index, under "Gildersleeve," may be consulted. Gildersleeve's career at the University of Virginia has been vividly portrayed by Professor William M. Thornton in his "Gildersleeve the Teacher," The University of Virginia Alumni Bulletin, for April, 1924, pages 118-129, and in his "Basil Lanneau Gildersleeve at the University of Virginia," The Johns Hopkins Alumni Magazine, for January, 1925, pages 122-126. The second of these papers was read by the author at the Gildersleeve Memorial Meeting, which was held at the Johns Hopkins University, on Sunday, November 16, 1924. At the same meeting, and published in the same magazine, tributes were paid also to "Professor Gildersleeve as Friend and Colleague," by the late Dean Griffin (pages 126-129); to Professor Gildersleeve in his relations to the University, by President (then Dean) Ames (pages 129-132); to "Gildersleeve as a Teacher," by Professor Francis G. Allinson (pages 132-136); and to "Gildersleeve the American Scholar and Gentleman," by Professor Paul Shorey (pages 136-148). Mention should also be made of "Gildersleeve as a Teacher," by John Adams Scott, in Proceedings of the American Philological Association for 1925, pages xxii-xxviii; of Professor Shorey's earlier tribute, in the New York Times of January 27, 1924; and of Professor Gonzalez Lodge's appreciation in the Classical Weekly, for February 4, 1924, pages 113-114. The present sketch may be further supplemented by the writer's own previously published notices in the American Journal of Philology (XLV 97-100), Indogermanisches Jahrbuch (X 431-435), and Proceedings of the American Philological Association for 1925, pages xix-xxii and xxviii-xxxii; and it may be added that an article on Basil Lanneau Gildersleeve, by Professor Francis G. Allinson, is soon to appear in the Dictionary of American Biography (New York, Charles Scribner's Sons).

Like similar periodicals of the present day, the American Journal of Philology, described more fully in the biographical section, was open not only to original contributions, but also to reviews of current philological work. Reviews of new books, as the editorial note of the first number stated, were to be entrusted to specialists, so far as possible, and the name of the reviewer was to be given as a guarantee of the thoroughness and honesty of the review. The editor soon found that the number of books clamoring for notice was entirely disproportionate to the small band of competent reviewers and to the limited space available for reviews. The difficulty was overcome in a measure by a resort to brief book notices, and in the course of time a department of Brief Mention was created.

It may be noted as a matter of interest that the term Brief Mention was not adopted until the fourth number of Volume IV (1883), where it appears on page 529. Other scholars at first had an appreciable share in the work of this department, but very soon the bulk of the work fell to the editor, and only occasionally may a section be found that is initialed by another. In accordance with its original design, Brief Mention was at first reserved for short book notices. Gradually, however, its plan was changed. At times, not the book as a whole, but only one aspect of it would be reviewed. At other times, the mention of a book would be made the occasion for a paragraph or a little essay on some subject in which the editor happened to be interested. Sometimes these essays were expanded into a number of paragraphs. Occasionally, the larger part of

Brief Mention was taken up by an elaborate review, which, in conformity with the style of the department, would be split up into smaller sections. As time went on, Gildersleeve put more and more of his wit and genial humor into these productions. He would often indulge in interesting personal reminiscences. Scholars began to look forward to these comments with the greatest interest. Upon the appearance of a new number of the American Journal of Philology, Brief Mention was the first thing that was turned to. It found its way into the offices and studies of men who were not specialists in classical philology. Notes would be received by the author congratulating him on his performances and lamenting the fact that so much fine writing had been buried in a technical magazine away from the eyes of the general reader. One writer actually expressed the hope "that the leader of the next generation of philologs would not perpetuate the custom of giving up to Brief Mention what was meant for mankind." A distinguished scholar, since passed away, wrote apropos of a Brief Mention that appeared in one of the late volumes, "Ah, if I had the imagination and wit to write like that, I should not be spending long days on . . ." Requests kept pouring in that the choice pieces of the vast collection of Brief Mention be gathered within the compass of a single volume. To these solicitations, Gildersleeve was at first inclined to turn a deaf ear, but in the closing years of his life he began to plan a volume of extra-syntactical Brief Mention, the completion of which, unfortunately, was prevented by his death. The task of preparing the present volume upon the lines that had been laid down was thereupon committed to me by Mrs. Gardiner Martin Lane, who conceived the happy idea of dedicating the book as a memorial of her father to his many friends and admirers.

The titles of the various selections of this volume do not appear in the original publication. They have been provided for the convenience of the reader and for the sake of typographical appearance. The Roman and Arabic numbers at the head of each extract designate the volume and page, respectively, of the American Journal of Philology where the beginning of the selection may be found. The ends of the Journal pages are marked in the present selections by the use of a vertical line.

The year of publication of any particular selection may be computed by adding 1900 to the number of the volume and then subtracting 21.

In the original publication, it was not an uncommon thing to find on the same page several references like "(see A. J. P. XX 100)". The capital initials of the Journal and the Roman numbers of the volume gave undue prominence to these references. To obviate this difficulty, Professor Gildersleeve had planned to omit many of the references altogether and to substitute for others footnotes in which the passages referred to would be quoted; but it was not an easy thing to determine which references might profitably be eliminated, and the plan of supplying footnotes proved impracticable. All the references were therefore retained, but excessive conspicuousness was avoided by the elimination of the letters "A. J. P." and the substitution of the Arabic number with a period after it for the Roman number of the volume without the period; thus, on page 200 of this volume, "(25. 356)" was substituted for "(A. J. P. XXV 356)". When the reference happened to be to a passage which was incorporated in the present volume, the page number of this volume was substituted for the original reference; thus, once more on page 200 of this volume, "(92)", meaning page 92 of this volume, was substituted for "(A. J. P. XXIV 102)".

With the exceptions noted in the two preceding paragraphs, the selections given in this volume are meant to be faithful reproductions of the originals, but attention must be called to the fact that a few corrections and slight modifications have here been made which had been noted by the author himself on the margins of his hand-copy of the American Journal of Philology. It may be well also to note that the editorial additions and footnotes are enclosed in square brackets, and are thereby sufficiently distinguished from the rest of the matter.

The preparation of the Index which has been appended to these Selections did not form part of the original plan of the book. As a matter of fact, it was only after the printing of the work had been begun that the desirability of furnishing a ready means of reference to the rich stores treasured in these extracts was borne in upon the Editor. It next became apparent that the Index would serve also as a convenient receptacle for much explanatory information that could have been given otherwise only in ugly-looking footnotes. Lastly, the conclusion was reached that for the hundreds of quotations scattered through the pages of this volume, references, when missing or incomplete, ought, if possible, to be supplied in the Index. The magnitude of the undertaking did not at first appear, but when subsequently it was fully realized, it was too late to retreat. The information that had been gathered would have been wasted and the time taken to gather it lost, if the task had been abandoned. Except for the Index, and more especially for the references to the quotations, this volume was complete in 1926 and might have been issued then.

For the most profitable use of the Index, the following observations will be found of value.

The main rubrics do not each begin a new line, but they are grouped in paragraphs that are determined by sub-alphabetization; thus, all the entries beginning with ab- are found in one paragraph, all the entries beginning with ac- in another, etc. In a few instances, this rule has been violated and independent paragraphs have been given to prominent rubrics such as Gildersleeve, Goethe, and a few others.

In the individual paragraphs, main rubrics are separated from one another by the use of a period; sub-rubrics are followed by a semi-colon; and separate items of the sub-rubrics are marked off by commas.

Capital letters are not used at the beginning of main rubrics unless the first word happens to be a proper noun or a proper adjective. Words printed entirely in capitals belong to titles of selections. Spaced Roman type is employed for rubrics that have two or more subordinate items. Italics, except for numerals, follow the ordinary rules.

Arabic numerals in Roman type after an entry indicate pages of this volume. Italic numerals are used in references to other works.

Titles of works as a rule are listed only under the name of the author, but occasionally an additional entry for the work itself appeared desirable.

References to Lyric poets other than Pindar are given according to Bergk's Fourth edition. Except when otherwise specified, Pindar is cited according to Schroeder's smaller Teubner text of 1914. The Comic fragments are cited according to Kock, and the Tragic fragments according to Nauck's Second edition.

Abbreviations have usually been avoided, but it has been found convenient to use AJP. for American Journal of Philology, G. for Gildersleeve, and G.'s for Gildersleeve's; and at times other proper names have been abbreviated when it was clear from the context for what the abbreviation stands.

Marks of parentheses reversed, thus)(, are to be read 'contrasted with', 'versus', or the like.

The names in square brackets and spaced Roman type that follow some of the references in the list of quotations are those of friends and colleagues who have been of service in locating the respective quotations. It is a source of regret that there should be missing from this list the names of Drs. T. R. S. Broughton and Paul McGraw, who, at a stage of the work when the plan before described had not been evolved, gave several hours of their time to verifying and locating a number of Latin quotations. Acknowledgment must also be made of the courtesy and coöperation of members of the staff of the Enoch Pratt Free Library, who helped find several English quotations.

It gives me great pleasure to express my deepest obligations also to Mr. Leonard L. Mackall, one of Gildersleeve's most enthusiastic friends and admirers. Mr. Mackall placed at my disposal the fruits of extensive correspondence and research and thus enabled me not only to enrich the List of Publications by the items to which his name has been attached, but also to furnish the precise dates of the epochal events of Gildersleeve's career at the German universities.

In conclusion, I beg leave to state that I am well aware that the present volume falls short of what I should have liked it to be. A more ideal collection might have been made, but it must be borne in mind that a collection which seemed measurably to satisfy the exigencies of the general plan could not have been lightly set aside without the danger of doing even worse at a second attempt. As it was, the choice was guided to a certain extent by the desire of furnishing a collection that would be more or less representative of the various stages of Brief Mention, and in choosing between a Brief Mention that constituted a complete whole and a more brilliant passage that was wrenched from its context, preference was given to the organic unity of the one rather than to the exceptional quality of the other. The hours devoted to this book had necessarily to be chosen from the intervals between the hours required for other duties, and the intermittent character of the work was largely responsible for the delay in publication. But I have labored long and hard, and I have done the best that in the circumstances it was possible to do. I trust that I have earned the gratitude of those to whom the book is dedicated.

C. W. E. Miller.

The Johns Hopkins University,
October 1, 1930.

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BIOGRAPHICAL SKETCH

Basil Lanneau Gildersleeve, son of Benjamin and Louisa (Lanneau) Gildersleeve, was born in Charleston, South Carolina, October 23, 1831. His father was a Presbyterian evangelist, who was also the editor of a religious weekly. The son's career was largely moulded by the sense of the duty of work instilled in him "by the unyielding pressure of the creed in which he was brought up." The first fourteen years of his life were spent in the city of his birth. He was a freshman in the College of Charleston when, in 1845, his father removed to Richmond. After a year or more of service as his father's clerk and bookkeeper, he was sent in December 1846 to Jefferson College, Pennsylvania. In 1847, he was transferred to Princeton College, from which he was graduated in 1849. In the autumn of 1849, he accepted the classical mastership in Dr. Maupin's private school in Richmond, Virginia. While holding this position he became passionately fond of Goethe. Indeed, he speaks of this period as the "epoch of his Teutonomania," during which he read German, wrote German, listened to German, and talked German. Small wonder, then, that in 1850, following the example of many of his compatriots, he went to Germany for travel and study. On October 20, 1850, he was enrolled at the University of Berlin, and studied there during the winter semester (till about the middle of March, 1851). From Berlin, he migrated to Goettingen, where he matriculated on April 26, 1851, and spent the summer semester (till about August 15) and the winter semester (from about October 15, 1851, till about March 15, 1852). He next matriculated at Bonn, on April 26, 1852, studied there during the summer and winter semesters, and left for Goettingen on March 3, 1853, to take his examinations for the degree of Doctor of Philosophy, which was conferred upon him on March 15.

With the coveted diploma in his possession, after five semesters of study under some of the most illustrious Latinists and Hellenists of Europe, the young scholar returned to America, and spent the following three years (1853-1856) in study, writing and tutoring. These years of patience and hard work were rewarded in 1856 by his appointment in the University of Virginia to the chair of Greek, which he held for twenty years, for five of which (1861-1866) he discharged the duties of the chair of Latin also. After entering into the service of the University of Virginia, his pen was silent for a number of years, but in 1863 the stress of the Civil War compelled him to resume writing. While the War was in progress, he served at the front in the Confederate Army during the summer months, thus earning "the right to teach Southern youth for nine months . . . by sharing the fortunes of their fathers and brothers at the front for three" (Creed of the Old South, p. 8).

On September 18, 1866, he married Eliza Fisher Colston, of Virginia, by whom he had two children, a son, Raleigh Colston, and a daughter, Emma Louise (Mrs. Gardiner Martin Lane), who both survived their parents.

With an eye to the needs of his native South, Gildersleeve published a Latin Grammar in 1867. This was followed by a series of articles in the Southern Review (1867-1869), most of which were later republished in Essays and Studies (1890). To the Latin Grammar was added a Latin Exercise-Book in 1871. A revised edition of the Latin Grammar appeared in 1872, and a new edition of the Exercise-Book in 1873. In 1875, he brought out successively an edition of the Satires of Persius, a Latin Reader, and a Latin Primer; but the most momentous event of the year was his acceptance, in December, of the call to the professorship of Greek in the newly founded Johns Hopkins University.

The Johns Hopkins University opened its doors for the reception of students in the autumn of 1876, and from this time on, for a period of thirty-nine years, Gildersleeve presided over the destinies of the Greek Department, directing, teaching, lecturing, investigating, writing, publishing. Sixty-seven doctoral dissertations written under his guidance at the Johns Hopkins University afford some idea of the stimulus given to scholarship through the medium of his students.

Gildersleeve had ushered in his Johns Hopkins career by reading at a meeting of the American Philological Association in 1876 a paper on εἰ with the Future Indicative and ἐάν with the Subjunctive in the Tragic Poets, which was printed in the Transactions of the Association for that year. The following year he published an edition of the Apologies of Justin Martyr. This book served as a repository for the editor's syntactical formulae and was always in use. It was a rare thing to find the book on the shelves of the University, and most students found it advisable to buy their own copies. In 1878, Gildersleeve read another syntactical paper at the meeting of the American Philological Association for that year, and his presidential address, University Work in America in Classical Philology, was published in 1879 in the Princeton Review and later reprinted in Essays and Studies.

One of the greatest undertakings of Professor Gildersleeve was the founding and editing of the American Journal of Philology, a quarterly magazine devoted to publication and research in the general field of philology and classics. This journal was launched in the year 1880. About forty volumes of it appeared under Gildersleeve's supervision, and the present selections, as has already been stated, originally appeared in its pages. It was the vehicle of publication of much of Gildersleeve's syntactical and literary work, and it was his deliberate opinion that on the establishment and conduct of the Journal rested "his surest title to being remembered among the philologians of America."

In 1885, Gildersleeve brought out an edition of the Olympian and Pythian Odes of Pindar. The Introductory Essay of this book is famous, and the introductions and notes to the several odes are masterpieces of exegesis and annotation. In 1888, a brilliant article on the Stylistic Effect of the Greek Participle was published in the American Journal of Philology.

Of more general interest was the volume of Essays and Studies which was issued in 1890. With the exception of two addresses delivered at the Johns Hopkins University in 1886 and 1888, respectively, the essays and studies comprised in this volume had previously been printed, eight in the Southern Review for the years 1867-1869, and the remaining three in the Princeton Review of 1878, 1879 and 1883. The volume was received with great favor, and the edition was soon exhausted. Continued demand subsequently doubled the price of the book, and an enterprising publisher within recent years put on the market a photographic reprint of it.

Gildersleeve next contributed to the Forum (1891) an autobiographical sketch entitled Formative Influences, which is of the utmost importance for the facts of his early life and the understanding of his subsequent career. The Creed of the Old South (1892), contributed to the Atlantic Monthly, gives a sympathetic and intensely interesting portrayal of the Southern mind during the Civil War.

In the years 1893-1895, Gildersleeve's name appears as Associate Editor on the title-page of the new edition of Johnson's Universal Cyclopaedia, and he was the author of the articles on Greek writers that were published in that edition. About the same time, the demand for a new edition of Gildersleeve's Latin Series revived the author's professional interest in Latin, and Professor Gonzalez Lodge's co-operation in the revision of the Latin Grammar (1894) gave the impetus to the launching of the Gildersleeve-Lodge Latin Series, which was inaugurated in 1898 and ultimately comprised about eighteen volumes.

In 1896 Gildersleeve visited Greece for the first and only time. This memorable experience was described in the Atlantic Monthly (1897) in three papers under the general title of My Sixty Days in Greece. In the same year and in the same periodical he published a sequel to the Creed of the Old South under the title A Southerner in the Peloponnesian War. This paper gave a comparison of the Civil War and the Peloponnesian War, and the grimmer aspects of the Civil War are there presented. The two papers were later annotated by the author and published in booklet form under the single title of The Creed of the Old South (1915). Apart from its personal and general interest, this book constitutes an important historical document. Gildersleeve wound up the century with an essay on Herodotus (1899), contributed as a critical and biographical introduction to Henry Cary's translation of the Histories of Herodotus. Though only sixteen pages long, it was considered by the author one of the best things he had ever written.

The literary side of Gildersleeve's activity has thus far been emphasized, and it may as well be pointed out here that the object of his early ambitions had been to be a writer. Even in early childhood, he had manifested a strong literary bent, and the craving for written expression followed him throughout life.

But Gildersleeve was known to many mainly as a Greek syntactician. As a matter of fact, from the date of his acceptance of the chair of Greek at the University of Virginia, no matter what other interests he may have had, he was always engaged in the study of syntactical problems. It is true that, for the reasons stated above, his first larger grammatical work was a Latin Grammar, but this was modeled on the plans of a Greek Grammar that was already in progress. The plan of the latter work was modified as the result of Gildersleeve's migration to the Johns Hopkins University, and the foundations for a larger work on Greek syntax were laid by a stream of syntactical contributions that was constantly flowing from his pen. In articles, reviews, notes, commentaries, and Brief Mention, he touched on nearly every phase of the subject. When, therefore, in 1891, the writer of this notice became associated with him in the carrying out of this larger project, it was thought that the consummation of a Syntax of Classical Greek from Homer to Demosthenes, with full catenae of examples, historically arranged, of the various syntactical categories, was a possibility. The First Part of this work appeared in 1900. The book was enthusiastically received, and was reviewed by practically every philological journal that had a department of Reviews.

By this time, Gildersleeve had reached the acme of his career, and honors that he so richly deserved came pouring in. He had already received honorary degrees from William and Mary (LL. D. in 1869), the University of the South (D. C. L. in 1884), Harvard (LL. D. in 1886), and Princeton (L. H. D. in 1899). Chicago and Yale in 1901 gave him the degree of LL. D., which was once more conferred upon him by the University of Pennsylvania in 1911. In 1903, his Goettingen *alma mater* renewed the diploma for the degree of Doctor of Philosophy, which, as noted above, had been conferred upon him fifty years before. In 1905, Oxford (England) and Cambridge (England) bestowed upon him the degree of D. Litt. In 1901, Gildersleeve's seventieth birthday was celebrated by the presentation of a volume of Studies in Honor of Basil L. Gildersleeve, dedicated to him by his former students, who, five years before, on the occasion of the sixty-fifth anniversary of his birth, had presented to the Johns Hopkins University a portrait in oil of their master. He was received into honorary membership by various learned societies, and in 1908 he was made a Corresponding Fellow of the British Academy, and a member of the American Academy of Arts and Letters. In 1909, he was honored a second time with the presidency of the American Philological Association.

Nine years had been required for the preparation and publication of the First Part of the Greek Syntax. At the same rate of progress, Gildersleeve could hardly have hoped to witness the completion of the work. He therefore conceived the idea of presenting in crystalline form, as it were, the thoughts and observations that had been gathering in his mind or had been expressed from time to time in lecture, note, or article, on the stylistic aspect of Greek Syntax, and in 1902, he published in the American Journal of Philology, in three instalments, a work entitled Problems in Greek Syntax, which was republished in book-form in 1903. A few short papers, literary and syntactical, were followed in 1908 and 1909 by an elaborate review of Stahl's Syntax of the Greek Verb, which also was republished in book form in 1909. Especial mention must be made of Hellas and Hesperia, a booklet published in 1909. This booklet contains the lectures delivered by Gildersleeve, on the Barbour-Page Foundation, at the University of Virginia. In 1910 he published an article of 28 pages entitled "The Seventh Nemean Revisited." In 1911, the Second Part of the Syntax of Classical Greek was published, and with its appearance Gildersleeve definitely abandoned the program of the larger work. With the exception of two brief notes, he limited himself, in the syntactical line, to the compilation of an index of the vast number of syntactical articles, notes, and observations contributed by him in the course of 35 years to the pages of the American Journal of Philology. This index was published under the title of *Indiculus Syntacticus* in 1915.

In 1915, Gildersleeve retired from active academic work and was made Honorary Francis White Professor of Greek. But, with the collaboration of the writer of this notice, he continued the conduct of the Journal. In 1917, he published a brilliant article on Paulus Silentiarius. In 1918, he underwent a surgical operation, which, at such an advanced age, would have proved fatal to a person of less sturdy constitution. As it was, he was obliged to spend seven months in the hospital. After convalescence, failure of eyesight, which had begun to develop, kept him from satisfying to the full his interest in literature and current events, and handicapped as he was, he once more took great comfort in the composition of verse. Provision was made for persons to read to him and to take down in writing what he desired to dictate. In 1920, he severed his connection with the American Journal of Philology, and conveyed to the Johns Hopkins University all his interests in that publication. In 1921, he celebrated the ninetieth anniversary of his birth, and this was made the occasion for the dedication to him of the current volume of the American Journal of Philology. Besides an appropriate dedicatory inscription, this volume contained the *Index Scoliodromicus,* an index of Gildersleeve's extra-syntactical work, compiled under his direction by Dr. Lawrence H. Baker. Gildersleeve was engaged in the preparation of the projected volume of Brief Mention described in the Preface, when, at the age of 93, he was seized with a brief illness, to which he succumbed on January 9, 1924.

Gildersleeve was a man of remarkable appearance. He was not only distinguished-looking but handsome. His forehead was high, and his eyes keen, penetrating and twinkling. His face was usually animated with a genial smile, but, at times, there was a stern, forbidding look that might strike terror into the heart of even the boldest student. He was heavily bearded, and in his sterner moods recalled to members of the philological guild the figure of the Olympian Zeus. His carriage was erect, his shoulders broad and his chest powerful. While serving at the front in the Confederate Army, he was wounded by a Spencer bullet, which laid him on his back for months, and left him with a permanent limp.

In conversation, he was vivacious, full of wit and humor, and was able to draw upon a seemingly inexhaustible fund of story and anecdote. His personality, combined with his scholarship and versatility, made him an unusually inspiring teacher. He had a way of throwing light on a subject from the most unexpected angles, and what was seemingly dry acquired interest under his magic touch. The same qualities that won for him the devotion of his students endeared him also to his friends. Academic honors and recognition, as has been said, were showered upon him, and the anniversaries of his birthday were made occasions of congratulation by grateful and admiring students, friends and fellow-citizens.

Gildersleeve was passionately fond of the study of style. Indeed, he has himself stated (compare, for example, page 298 of this volume) that his proper occupation was the analysis of Greek style. This very statement is a repudiation of fantastic aestheticism. Impressionism figured but slightly in Gildersleeve's stylistic studies. According to him, it was the business of the scholar to give an account of his literary appreciation, and instead of declaring that the style of an author was so and so, to point out the facts that made it so. Gildersleeve arrived at his estimates by way of the most minute and painstaking research. He was not only a student of style, but was himself a stylist of the first order. His wonderful gift of expression manifested itself in all his translations, and the translations of the proof passages of his grammars constitute one of the most characteristic and valuable features of those books. No writer is always at his best, and there are unevennesses in Gildersleeve's style, but whenever Gildersleeve made an effort to write, the result was unique. He evinced such a complete mastery of language, such an exquisite choice of words, such a perfect sense of propriety, that what he wrote was the despair of others who essayed to write well.

LIST OF PUBLICATIONS

1843-1844 (?)

The Violets; Ode to Ashley: poems contributed to *The Bouquet,* published by B. B. Hussey, Charleston, South Carolina. Compare letter, of January 23, 1922, of B. L. Gildersleeve to Leonard L. Mackall [and "Formative Influences," page 612—C. W. E. M.]. Not included in the imperfect set belonging to the Charleston Library Society.—Leonard L. Mackall.

"Carriers' addresses to the patrons of the 'Charleston Observer.'"—"Formative Influences," page 612.

"Hymns to be sung at the meetings of the Juvenile Missionary Society."—*ibid.*

1845-1846 (?)

Little book notices and summaries of religious intelligence in the Richmond *Watchman and Observer.* Compare "Formative Influences," page 613.—Leonard L. Mackall.

1853

De Porphyrii studiis Homericis capitum trias; Gottingae (doctoral dissertation).

1854

Modest Critique of "A Sketch after Landseer"; *The Southern Literary Messenger,* for February, XX 118-120.—Leonard L. Mackall.

Occidental Ghazels; *ibid.,* for March, XX 173.—Leonard L. Mackall.

Necessity of the Classics; *The Southern Quarterly Review* (Charleston), for July, XXVI (N. S. X) 145-167.—Leonard L. Mackall. [Compare this volume, pages 366-369.—C. W. E. M.]

1855

Henry Stephens; *The Quarterly Review of the Methodist Episcopal Church, South,* for January, New Series IX 1-21.—Leonard L. Mackall.

1856

Theodore Agrippa D'Aubigné; *ibid.,* for January, X 79-107.—Leonard L. Mackall.

Nicodemus Frischlin; *ibid.,* for July, X 348-382.—Leonard L. Mackall.

1863 (?)

Contributions, including War Verses; *Central Presbyterian,* Richmond. Compare letter, of August 30, 1920, of B. L. Gildersleeve to Leonard L. Mackall.—Leonard L. Mackall.

1863-1864

More than threescore editorial articles; *The Richmond Examiner.* See *Creed of the Old South,* page 122. B. L.

Gildersleeve sent lists of these contributions to the Valentine Museum, and the State Library, Richmond. Compare letter, of August 11, 1920, of B. L. Gildersleeve to Leonard L. Mackall.—Leonard L. Mackall. [See also this volume, page 345.—C. W. E. M.]

1864

Matilda Guggenheimer: A Ballad, by Sackville Dulcimore; *The Southern Literary Messenger,* for April, XXXVIII 232-233.—Leonard L. Mackall.

1867

Latin Grammar; New York, Richardson and Co. Revised edition; New York, University Publishing Co., Preface dated September, 1872. Revised and enlarged by B. L. Gildersleeve and Gonzalez Lodge; New York, *ibid.,* 1894.

The Legend of Venus; *The Southern Review* (Baltimore), for April, I 352-382 (reprinted in *Essays and Studies* 161-205).

Xanthippe and Socrates; *ibid.,* for July, II 172-200 (reprinted in *Essays and Studies* 209-248).

Limits of Culture; *ibid.,* for October, II 421-448 (reprinted in *Essays and Studies* 3-40).

1868

The Emperor Julian; *ibid.,* for January, III 179-209 (reprinted in *Essays and Studies* 355-398).

Maximilian: His Travels and His Tragedy; *ibid.,* for April, III 476-505 (reprinted in *Essays and Studies* 453-496).

Apollonius of Tyana; *ibid.,* for July, IV 94-125 (reprinted in *Essays and Studies* 251-296).

Platen's Poems; *ibid.,* for October, IV 434-465 (reprinted in *Essays and Studies* 401-450).

1869

Lucian; *ibid.,* for October, VI 389-426 (reprinted in *Essays and Studies* 299-351).

Classical Study; *The New Eclectic Magazine* (Baltimore), for October, V 385-394 (a paper read at the Annual Meeting of the Educational Association of Virginia, Lexington, July 13, 1869).—Leonard L. Mackall.

Prayer in Anticipation of a Battle: Before Richmond, May 25, 1862; *ibid.,* for December, V 682-683.—Leonard L. Mackall.

1870

Lord Lytton's Horace; *The New Eclectic Magazine* (Baltimore), for April, VI 471-481. (For extracts quoted in this volume, see page 51.)

The Proposed Epitaph for the Monument to Stonewall Jackson; *ibid.*, for November, VII 527-530. Gildersleeve suggested instead Ovid, *Heroides* 3, 106, which was later furnished by him for the tablet set up by the principal of the Episcopal High School near Alexandria, Virginia, to the memory of the "old boys" who had perished in the war (*Creed of the Old South,* pages 49-50 and 122). See also this volume, pages 301-302, and compare the Index, under Quotations.

1871

A Latin Exercise-Book; New York, University Publishing Company. Revised edition, 1873.

1872

A Latin Grammar, revised edition; see 1867.

1873

A Latin Exercise-Book, revised edition; see 1871.

On the Steps of the Bema: Studies in the Attic Orators; *The Southern Magazine* (Baltimore), for April, May, June, July, August, September, XII (New Series V) 395-404, 559-569, 664-671, XIII (New Series VI) 4-22, 129-137, 272-283.

1875

The Satires of A. Persius Flaccus; New York, Harper and Brothers, xxxvii + 231 pages.

A Latin Reader; New York, University Publishing Company.

A Latin Primer; New York, University Publishing Company. Revised by B. L. Gildersleeve and Chapman Maupin; *ibid.,* 1882.

1876

On *εἰ* with the Future Indicative and *ἐάν* with the Subjunctive in the Tragic Poets; *Transactions of the American Philological Association,* pages 5-23. (An abstract of this paper is published in the *Proceedings,* pages 17-18.)

1877

The Apologies of Justin Martyr, to which is appended The Epistle to Diognetus. With an Introduction and Notes. New York, Harper and Brothers, xli + 289 pages.

Personal Reminiscences of Friedrich Ritschl; *Proceedings of the American Philological Association,* for 1877, pages 14-15 (abstract of a paper read on July 11).

1878

An Address Delivered before the American Whig and Cliosophic Societies, of the College of New Jersey, at Princeton, June 20, 1877; Princeton, Press Printing Establishment, 21 pages.

Classics and Colleges; *The Princeton Review,* for July, LIV 67-95 (reprinted in *Essays and Studies* 43-84).

Presidential address to the American Philological Association; *Proceedings of the American Philological Association,* for 1878, pages 21-23.

Contributions to the History of the Articular Infinitive; *Transactions of the American Philological Association,* pages 5-19. (An abstract of the paper is printed in the *Proceedings,* pages 24-26.)

1879

University Work in America and Classical Philology; *The Princeton Review,* for May, LV 511-536 (expansion of presidential address to the American Philological Association, delivered July 10, 1878; reprinted in *Essays and Studies* 87-123).

1880

Editorial Note; *American Journal of Philology* I 1-3.

Encroachments of *μή* on *οὐ* in Later Greek; *ibid.* I 45-57. (Abstracts in *Proceedings of the American Philological Asso-*

ciation, for 1879, pages 31-33, and in *The Johns Hopkins University Circulars,* for April, page 43.)

Reviews of:

J. H. Wheeler, De Alcestidis et Hippolyti Euripidearum interpolationibus; *ibid.* I 72-73.

Henry M. Tyler, Selections from the Greek Lyric Poets; *ibid.* I 73-74.

Footnotes; *ibid.* I 75, 81, 88, 98, 225.

Lanx Satura; *ibid.* I 241-244.

The "Agamemnon" at Oxford; *The Nation* (New York), for June 24, pages 472-473.—Leonard L. Mackall.

The Philological Society's Dictionary; *ibid.,* for July 15, page 44. (Description of visit to Doctor James A. H. Murray's *scriptorium* at Mill Hill, Middlesex, N. W.).—Leonard L. Mackall.

Footnotes; *The American Journal of Philology* I 457-458.

Reviews of:

Gustav Meyer, Griechische Grammatik; ibid. I 463-464.

S. H. Butcher and A. Lang, The Odyssey of Homer Done into English Prose; *ibid.* I 466-468.

Augustus C. Merriam, The Phaeacian Episode of the Odyssey; *ibid.* I 468-469.

Henry Dunbar, A Complete Concordance to the Odyssey and Hymns of Homer, *ibid.* I 473.

Footnote; *ibid.* I 484.

Lanx Satura; *ibid.* I 514-515.

1881

Reviews of:

B. Delbrück, Die Grundlagen der griechischen Syntax; *ibid.* II 83-100.

T. H. Ward, The English Poets, Vols. III-IV; *ibid.* II 105-106.

John Henry Pratt and Walter Leaf, The Story of Achilles from Homer's Iliad; *ibid.* II 107.

Footnotes; *ibid.* II 110, 126.

Notice of Archiv für mittel- und neugriechische Philologie; *ibid.* II 139.

Footnote; *ibid.* II 253.

Editorial Notes; *ibid.* II 280.

The “Oedipus Tyrannus” at Harvard; *The Nation* (N. Y.), for May 19, pages 347-348; continuation under the title ‘The Harvard “Oedipus,”’ *ibid.*, for May 26, pages 364-366 (both instalments reprinted in the volume about that performance).—Leonard L. Mackall.

A Correction; *The American Journal of Philology* II 401.

On ΠΡΙΝ in the Attic Orators; *ibid.* II 465-483. (Abstracts of this in *Proceedings of the American Philological Association,* pages 23-24; *The Johns Hopkins University Circulars,* for December, page 163; and for May, 1882, page 212.)

Review of Friedrich Mezger, Pindars Siegeslieder; *ibid.* II 497-501.

Footnote; *ibid.* II 530.

Editorial Notes; *ibid.* II 554.

1882

A Latin Primer, revised by the author and Chapman Maupin; see 1875.

Footnote; *The American Journal of Philology* III 82.

Reviews of:

- R. Ellis, P. Ovidii Nasonis Ibis; *ibid.* III 86-89.
- Anecdota Oxoniensia, Classical Series, Vol. I, Part I; *ibid.* III 91-92.
- Transactions of the Cambridge Philological Society, Vol. I; *ibid.* III 92-93.

Footnotes; *ibid.* III 107, 110, 114.

Editorial Note; *ibid.* III 138.

Notes from the Greek Seminary: I. The Articular Infinitive in Xenophon and Plato; *ibid.* III 193-202. II. οὐ μή; *ibid.* III 202-205 (abstract of this paper in *The Johns Hopkins University Circulars,* for November, page 6).

Review of W. G. Rutherford, The New Phrynichus; *ibid.* III 226-228.

Athena Parthenos; *Harper's New Monthly Magazine,* for April, LXIV 666-674.

Review of Robinson Ellis, P. Ovidii Nasonis Ibis; *The Nation* (N. Y.), for June 8, pages 487-488.—Leonard L. Mackall.

Notices; *The American Journal of Philology* III 390.

Erratum; *ibid.* III 390.

Studies in Pindaric Syntax: I. The Conditional Sentence in Pindar; *ibid.* III 434-445 (abstract in *The Johns Hopkins University Circulars,* for May, page 204); II. on *AN* and *KEN* in Pindar; *The American Journal of Philology* III 446-455 (abstract in *The Johns Hopkins University Circulars,* for April, 1883, page 68).

Footnote; *ibid.* III 463, 491, 492, 498.

Notice; *ibid.* III 515.

Note on the seventh edition of Liddell and Scott's Greek Lexicon; *ibid.* III 515-516.

Errata; *ibid.* III 516.

On Grammar and Aesthetic; *The Johns Hopkins University Circulars,* for November, page 5 (abstract of paper read before the University Philological Association, October 6).

1883

Reviews of:

- W. G. Rutherford, Babrius; *The American Journal of Philology* IV 86-89.
- Josef Sturm, Geschichtliche Entwickelung der Constructionen mit πρίν; *ibid.* IV 89-92.

Footnotes; *ibid.* IV 116, 118, 119.

Notices; *ibid.* IV 132.

Liddell and Scott's Greek Lexicon; *The Johns Hopkins University Circulars,* for February, page 59 (statement about Gildersleeve's contributions to the new edition).

Review of R. Y. Tyrrell, Dublin Translations into Greek and Latin Verse; *The Nation* (N. Y.), for March 1, p. 193.

Studies in Pindaric Syntax: III. Aorist and Imperfect; *The American Journal of Philology* IV 158-165.

Propertius III (IV) 7, 47-50; *ibid.* IV 208-210.

Footnotes; *ibid.* IV 211, 220.

Weiske on the Articular Infinitive; *ibid.* IV 241-242.

Note [on W. J. Alexander's Participial Periphrases in Attic Prose]; *The Johns Hopkins University Circulars,* for April, page 67.

On ΕΠΙΣΤΗΤΑΙ; *The Johns Hopkins University Circulars,* for April, page 69.

A Note on the Word "Sophy" in Shakespeare's Twelfth Night; *The Johns Hopkins University Circulars,* for April, page 88.

Grammar and Aesthetics; *The Princeton Review,* for May, LIX 290-319 (reprinted in *Essays and Studies* 127-157).

Notice of Berliner Studien; *The American Journal of Philology* IV 390.

Symmetry in Pindar; *The Johns Hopkins University Circulars,* for August, pages 138-140 (abstract of paper read before the University Philological Association on April 6).

Note [on C. W. E. Miller, Lyric and Non-Lyric in Aristophanes]; *ibid.,* for August, 142.

On the Final Sentence in Greek; *The American Journal of Philology* IV 416-444 (paper read before the University Philological Association, Feb. 1, 1884, and abstract printed in *The Johns Hopkins University Circulars,* for April, 1884, page 73).

Footnote; *ibid.* IV 509.

Brief Mention; *ibid.* IV 529-531.

Errata; *ibid.* IV 531.

1884

Lucianea; *The Johns Hopkins University Circulars,* for March, pages 51-52.

Footnote; *The American Journal of Philology* V 118.

Brief Mention; *ibid.* V 143-144, 278.

The Relations of Literary and Plastic Art; *The Johns Hopkins University Circulars,* for July, page 137 (abstract of lecture given at the Johns Hopkins University on April 9).

Friedrich Ritschl; *The American Journal of Philology* V 339-355. (Compare, under 1877, "Personal Reminiscences of Friedrich Ritschl.")

Notice of the Hadley-Allen Greek Grammar; *ibid.* V 400-401.

Notices; *ibid.* V 401-402.

Corrections; *ibid.* V 416.

Review of Hubert A. Holden, The Oeconomicus of Xenophon; *ibid.* V 519-520.

Brief Mention; *ibid.* V 542-544.

Corrections; *ibid.* V 556.

Palmer's Rhythmic-Prose Odyssey; *The Nation* (N. Y.), for October 16, pages 335-336.

1885

Pindar, The Olympian and Pythian Odes, with an Introductory Essay, Notes, and Indexes; New York, Harper and Brothers, cxv + 395 pages. Announcement by G. of the publication of this work, *The Johns Hopkins University Circulars,* for May, p. 80. Revised edition, 1890.

On the Final Sentence in Greek, II; *The American Journal of Philology* VI 53-73.

Footnote; *ibid.* VI 100.

Review of Bruno Keil, Analecta Isocratea; *ibid.* VI 107-109.

Footnotes; *ibid.* VI 111, 114.

Brief Mention; *ibid.* VI 121.

Note (apropos of a letter of Munro); *ibid.* VI 122.

Footnotes; *ibid.* VI 234, 235.

Brief Mention; *ibid.* VI 262-265.

Footnotes; *ibid.* VI 312, 318, 319, 333, 386.

Brief Mention; *ibid.* VI 398-401.

On ΠΡΙΝ; *ibid.* VI 482.

Reviews of:

Theodor Mommsen, Römische Geschichte, Fünfter Band; *ibid.* VI 483-486.

W. J. Hickie, Andocides de Mysteriis; *ibid.* VI 486-490.

W. D. Geddes, The Phaedo of Plato; *ibid.* VI 495-497.

Footnotes; *ibid.* VI 500, 506.

Brief Mention; *ibid.* VI 522-525.

Notice (to European correspondents); *ibid.* VI 525.

Corrections; *ibid.* VI 538.

1886

Footnote; *The American Journal of Philology* VII 42.

Brief Mention; *ibid.* VII 125-126.

Charles D'Urban Morris; *ibid.* VII 127, 128-129 (memorial notice). (See also *The Johns Hopkins University Circulars,* for March, page 65.)

The Consecutive Sentence in Greek; *ibid.* VII 161-175 (abstract in *The Johns Hopkins University Circulars,* for January, 1887, pages 58-59).

Brief Mention; *ibid.* VII 271-275.

The Acharnians; *The Nation* (N. Y.), for May 6, pages 379-

381 (apropos of the impending performance [May 14 and 15] of the play at the University of Pennsylvania).

On the Present Aspect of Classical Study; *The Johns Hopkins University Circulars,* for June, pages 105-107 (reprinted in *Essays and Studies* 499-508). (An address delivered at the celebration, on April 26, of the tenth anniversary of the Johns Hopkins University.)

Curtius's Greek Etymology (second English edition); *The Nation* (N. Y.), for July 1, pages 13-14.—Leonard L. Mackall.

Footnote; *The American Journal of Philology* VII 325.

Brief Mention; *ibid.* VII 406-407.

Correction; *ibid.* VII 420.

Brief Mention; *ibid.* VII 543-545.

1887

Studies in the Symposium of Plato; *The Johns Hopkins University Circulars,* for January, pages 49-50 (abstract of a paper read before the University Philological Association, Dec. 3, 1886).

Footnote; *The American Journal of Philology* VIII 114.

Brief Mention; *ibid.* VIII 116-119.

Note; *ibid.* VIII 120.

Footnotes; *ibid.* VIII 180, 181.

META and ΣYN; *ibid.* VIII 218-221.

Review of W. G. Hale, The Sequence of Tenses in Latin; *ibid.* VIII 228-231.

Brief Mention; *ibid.* VIII 253-255.

The Articular Infinitive Again; *ibid.* VIII 329-337 (briefly summarized in *The Johns Hopkins University Circulars,* for July, 1888, page 88).

Footnote; *ibid.* VIII 345.

Brief Mention; *ibid.* VIII 387-389, 510-512.

Errata; *ibid.* VIII 526.

1888

Footnote; *The American Journal of Philology* IX 84.

Review of Wilhelm Schmid, Der Atticismus, Erster Band; *ibid.* IX 98-101.

Brief Mention; *ibid.* IX 126.

On the Stylistic Effect of the Greek Participle; *The American Journal of Philology* IX 137-157 (paper presented to the University Philological Association, November 18, 1887, and printed in abstract under the title "Studies in the Stylistic Use of the Greek Participle" in *The Johns Hopkins University Circulars,* for January, 1888, pages 23-24).

Footnotes; *ibid.* IX 161, 165.

Review of Hermann Usener, Epicurea; *ibid.* IX 229-231.

Footnotes; *ibid.* IX 232, 238.

Brief Mention; *ibid.* IX 254-257, 378-379.

Review of Transactions of the American Philological Association, for 1887; *ibid.* IX 491-492.

Brief Mention; *ibid.* IX 516-517.

1889

Footnote; *The American Journal of Philology* X 37.

Review of F. W. Schmidt, Kritische Studien zu den griechischen Dramatikern; *ibid.* X 87-91.

Footnote; *ibid.* X 100.

Brief Mention; *ibid.* X 123-124.

Editorial Note; *ibid.* X 264.

Brief Mention; *ibid.* X 381-383.

Review of C. Ritter, Untersuchungen über Platon; *ibid.* X 470-480.

Brief Mention; *ibid.* X 502.

1890

Pindar, revised edition; see 1885.

Footnote; *The American Journal of Philology* XI 110.

Brief Mention; *ibid.* XI 125-126.

Correction; *ibid.* 126.

Essays and Studies; Baltimore, N. Murray, 3 + 513 pages. Photographic reprint of this work by G. E. Stechert and Co. (Alfred Hafner), 1924.

Review of Sergius Sobolewski, De praepositionum usu Aristophaneo; and Ioannes Iltz, De vi et usu praepositionum ἐπί, μετά, παρά, περί, πρός, ὑπό apud Aristophanem; *The American Journal of Philology* XI 371-374.

Brief Mention; *ibid.* XI 389-390.

Footnote; *ibid.* XI 470.

On the Article with Proper Names; *ibid.* XI 483-487.
Brief Mention; *ibid.* XI 528-529.

1891

Formative Influences; *The Forum,* for February, X 607-17.
The Construction of ΤΥΓΧΑΝΩ; *The American Journal of Philology* XII 76-79.
Reviews of:
  William Michael Rossetti, Shelley, Adonais; *ibid.* XII 94-96.
  F. G. Kenyon, Aristotle on the Constitution of Athens; *ibid.* XII 97-100.
Brief Mention; *ibid.* XII 122-124. Errata; *ibid.* XII 124. Footnotes; *ibid.* XII 193, 240. Brief Mention; *ibid.* XII 259, 385-388. Corrections; *ibid.* XII 497. Brief Mention; *ibid.* XII 517-522.

1892

The Creed of the Old South; *The Atlantic Monthly,* for January, LXIX 75-87 (reprinted 1915).
Brief Mention; *The American Journal of Philology* XIII 123-125. (Compare also the following item.)
On *εἰ* with Future Indicative, or Statistics and Statistics; *The Johns Hopkins University Circulars,* for June, pages 102-104 (reprinted in part in *The American Journal of Philology* XIII 123-125).
Editorial Notice; *The American Journal of Philology* XIII, on slip attached to page 138.
Footnote; *ibid.* XIII 251.
Brief Mention; *ibid.* XIII 257-260, 383-385.
Footnotes; ibid. XIII 399-400, 417.
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1893

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Brief Mention; *ibid.* XIV 520-522.

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1894

Associate Editor of Johnson's Universal Cyclopaedia (see under 1893).

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1895

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1896

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Brief Mention; *ibid.* XVII 390-391, 516-520.

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1897

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1898

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Brief Mention; *ibid.* XIX 231-234, 343-348.
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Brief Mention; *ibid.* XIX 461-465.

1899

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Brief Mention; *ibid.* XX 225-232.

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1900

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1901

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1902

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260 (reprinted, in booklet form, by the Johns Hopkins Press, Baltimore, 1903).

Brief Mention; *ibid.* XXIII 106-112, 231-235, 345-350.

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Brief Mention; *ibid.* XXIII 467-472.

Corrigenda; *ibid.* XXIII 480.

1903

Brief Mention; *ibid.* XXIV 101-111.

The Vocative in Apollonios Rhodios; *ibid.* XXIV 197-198.

Brief Mention (The Persians of Timotheos); *ibid.* XXIV 222-236.

Thomas Randolph Price; *ibid.* XXIV 239 (memorial notice).

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Brief Mention; *ibid.* XXIV 353-362.

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Brief Mention; *ibid.* XXIV 480-484.

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1904

Footnote; *ibid.* XXV 63.

Brief Mention; *ibid.* XXV 104-114, 225-234.

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Brief Mention; *ibid.* XXV 351-359, 478-484, 485.

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1905

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Brief Mention; *ibid.* XXVI 486-490.

Richard Claverhouse Jebb; *ibid.* XXVI 491 (memorial notice).

R. C. Jebb; *The Johns Hopkins University Circular,* for May, 1906, pages 104-105 (reprinted from *The News,* Baltimore, December 9, 1905).

1906

Footnote; *The American Journal of Philology* XXVII 90.

Brief Mention; *ibid.* XXVII 102-111.

Notes on the Evolution of Oratio Obliqua; *ibid.* XXVII 200-208.

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1907

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1908

Footnote; *ibid.* XXIX 97-98.

ΠΑΡΑΠΛΗΡΩΜΑ; *ibid.* XXIX 112.

Brief Mention; *ibid.* XXIX 113-125.

Erratum; *ibid.* XXIX 132.

Brief Mention; *ibid.* XXIX 239-245, 246-247.

Franz Buecheler; *ibid.* XXIX 247 (memorial notice).

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Brief Mention; *ibid.* XXIX 498-503.
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1909

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1910

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Henri Weil; *ibid.* XXXI 117 (memorial notice).
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Brief Mention; *ibid.* XXXI 234-241.

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Brief Mention; *The American Journal of Philology* XXXI 358-368, 485-493.

1911

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1912

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1913

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Robinson Ellis; *ibid.* XXXIV 494-496 (memorial notice).

1914

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Footnotes; *ibid.* XXXV 81, 83-84.

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1915

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1916

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Brief Mention; *ibid.* XXXVII 232-243.

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1917

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Brief Mention; *ibid.* XXXVIII 110-115.

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Brief Mention; *ibid.* XXXVIII 222-227, 333-342.

Errata; *ibid.* XXXVIII 342.

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Brief Mention; *ibid.* XXXVIII 454-460.

Corrigenda; *ibid.* XXXVIII 462.

1918

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Corrigendum; *ibid.* XXXIX 433.

1919

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IN MEMORIAM K. F. S. (sonnet); *Johns Hopkins Alumni Magazine,* for March, VII 131 (reprinted in *The Johns Hopkins News-Letter,* for April 1, 1919).

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1920

Brief Mention; *ibid.* XLI 92-96, 199-202, 401-404.

1921

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1922

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—Leonard L. Mackall.

SELECTIONS FROM BRIEF MENTION

SAINTE-BEUVE’S CAUSERIES DU LUNDI

VI 522

George Saintsbury has selected and edited for the Clarendon Press Series, Oxford, parts of some of *Sainte-Beuve’s Causeries du Lundi.* The difficulty lay in selecting from the rich stores of this great master of delicate literary | criticism, and the task could not have been intrusted to a more accomplished scholar than Mr. Saintsbury. The notes are few in number and avoid the trivialities of grammar—unnecessary at the stage at which Sainte-Beuve can be enjoyed. As every undergraduate sets up to be a critic, it is no small service to show this enterprising class of intellects what is necessary to the highest attainments in an art which ought to be, not the refuge of failure, but the high-water mark of success.

In the preface Mr. Saintsbury quotes Sainte-Beuve’s ‘famous saying (better known, perhaps, than any other single phrase of his) that “il existe dans les trois quarts des hommes un poëte qui meurt jeune tandis que l’homme survit.”’ He ought to have added that Alfred de Musset did as much as any one to give this saying currency, for the last line of his version is a stock quotation:

> Il existe, en un mot, chez les trois quarts des hommes
> Un poëte mort jeune à qui l’homme survit.

Mr. Saintsbury’s annotations are sometimes flippant, and the reviewer who thinks that notes are not the place for fun, will be apt to frown when he reads “‘jeta le froc aux orties,’ ‘threw his gown to the dogs,’ though ‘ortie’ will not invariably translate ‘dog.’” As classical philologians, we naturally regret that Mr. Saintsbury did not make room for Sainte-Beuve’s Boissonade, a passage from which adorns M. Croiset’s admirable discourse on Egger in a recent number of the Revue de l’Enseignement.

THUCYDIDES AND MULLER-STRÜBING

VIII 117

In the year 1882 the Utrecht Provincial Association of Arts and Sciences offered a prize for the best answer to the question to what value Thukydides and Aristophanes are entitled as sources for the knowledge of their times, with especial reference to the views presented by H. Müller-Strübing in his book *Aristophanes und die historische Kritik* and his later writings. The later writings have gone on with bewildering voluminosity, and this is perhaps the reason why no answer has been as yet given to the question, at least so far as we have heard; and in this point, at all events, we are not behind Professor Adolf Bauer of Graz, who, not having heard of any results from the prize question, has taken up the matter on his own account, and has attacked Müller-Strübing's whole method in a pamphlet entitled *Thukydides und H. Müller-Strübing* (Nördlingen, C. H. Beck, 1887). Müller-Strübing is doubtless an interesting and suggestive writer, but abominably prolix, unreasonably rhetorical, and, like many Germans who have lived long in England, extremely proud of the political insight acquired by his residence in a political atmosphere. A decoction of Müller-Strübing would be eminently desirable for the student of Greek history and politics, and it is a pity that no one has had the patience to undertake it. Now, it seems that Müller-Strübing, in the course of his Thukydidean studies, has passed through different stages of insight, and these different stages appearing to the commonplace eyes of Professor Bauer as so many glaring inconsistencies, he has thought it his duty to expose the subjective method according to which Thukydides stands forth, now as a great historian whose conscience is warped to the extent of suppressing the truth, then as an artist who cares for nothing but rhetorical effect, and finally as a pedantic professor, who is bent on drawing moral lessons from everything, and who goes so far as to manufacture events for the sake of these moral lessons. It is sad to think that the more Müller-Strübing has studied Thukydides, the further the historian has sunk in the critic's esteem; but the growth of Müller-Strübing was hardly possible in any other way, although one hardly likes to think of the magnate of Skaptesyle as a *professeur manqué.* We look forward to Müller-Strübing's rejoinder to Bauer with dread, lest "der Londoner Gelehrte" may not have learned the best lessons from English polemics, as he thinks he has learned the best lessons from English politics.

MAHAFFY'S GREEK LIFE AND THOUGHT

IX 255

Mr. Mahaffy's *Greek Life and Thought, from the Age of Alexander to the Roman Conquest* (London and New York, Macmillan & Co.) is a bright and suggestive book. That is a matter of course. It is equally a matter of course that the book is not to be taken in dead earnest, that the investigator of the period must be at the pains to verify, and that the young student must not give way to the fascination of the many parallels that the author's wide vision discerns between ancient and modern history. But, after all, Mr. Mahaffy's Greek Life and Thought is hardly intended to be anything else than a running commentary on the latter half of the nineteenth century, and when, dazzled and perhaps a little fatigued by the long contemplation of this bright mosaic, one closes the eyes for the reproduction of the total effect, but two lines come out distinctly—the miserable narrowness of English scholarship and the unreason of Home Rule. These are the real theses that Droysen, Hertzberg, and Couat are used to prove.

STESICHORUS' THREE

X 382

Every one is familiar with the statement that Stesichoros is the author of the organization of the chorus into strophe, antistrophe and epode, a statement which the name of the poet has helped to fix on the mind of the student. In one of the *Commentationes Ribbeckianae* Professor Crusius of Tübingen has shown that this is one of the many traditions that have slipped into the history of Greek literature and Greek metric without running the gauntlet of sharp criticism. In the original edition of Fabricius's Bibliotheca there is no mention of it, and it appears for the first time as a modest and guarded hypothesis of van Lennep, based on the name Στησίχορος and the proverb οὐδὲ τὰ τρία Στησιχόρου γινώσκεις. But the true form of the proverb according to Crusius is τρία Στησιχόρου, and the explanation of τρία as referring to strophe, antistrophe and epode is a bit of superfluous scholiastic learning. The proverb means 'you do not know even three (verses) of Stesichorus,' 'three' being a typical number in proverbs (and, by the way, the most famous quotation from Stesichorus, οὐκ ἔστ' ἔτυμος λόγος οὗτος κτἑ., contains just three verses). In its form the proverb reminds one of the familiar saying οὐδ' Αἴσωπον πεπάτηκας (Ar. Av. 471), and Crusius conjectures that it may have had its place in the Agon of the Δαιταλῆς. Positive evidence then of Stesichoros's invention of strophe, antistrophe and epode seems to be lacking; but Crusius goes further, and taking up Ahrens's observation of the responsion of parts in the Parthenion of Alkman, establishes the use of the triadic structure by the great Lydian genius. The three most simple and canonical evolutions of the chorus Crusius takes to be mere abstractions from the name Στησίχορος and to have no authority except the 'nonsensical Pythagorean symbolism.' στροφή is nothing but τρόπος, τρόπος being *modus* in its more general sense (comp. German *weise*), while στροφή is the musical period of modern times. The word καμπή (κάμπτειν) used as a part of the στροφή shows that the figure is in all likelihood taken from the race-course and not from the evolution of the chorus. Why, ἐπῳδός itself must be explained by the ellipsis of στροφή and the whole nomenclature is a mere recognition of the triadic structure *a a b*. Alkman's Parthenion and the Alkaic strophe are constructed on a similar plan, Alkman presenting in a fuller and grander form the same movement with Alkaios.

MAYOR'S LATIN HEPTATEUCH

X 383

It is to be hoped that Professor John E. B. Mayor's *Latin Heptateuch* (London, C. J. Clay & Sons, 1889) will receive . . .

the ample notice that the wealth of its erudition deserves. The pleasure of the Latin lexicographer, whose interests have been kept steadily in view throughout the work, may be somewhat tempered by the raps which our beadle of Latinity gives those that dare nod during the service; but it is a delightful book for an irresponsible person to skim, full of anecdote and tangential remark, a book in which worthies and unworthies innumerable figure from Fabricius, of whom the Elector of Saxony said, 'Das war ein Mann, den möchte man mit den Nägeln aus der Erde kratzen,' down to the luckless dictionary-maker, needless to name, 'who everywhere assumes his own crass ignorance on the part of his public.' Nor are we left in the dark as to the editor's views of the province of philology and the proper methods of classical study. Especially welcome is his remark—the only one we have time to quote now—'on the blind and cruel folly of teaching language through the critical eye alone, not through the quickening voice.' 'Learn a living language out of books alone, you kill it; send a dead language by the way of the ear to the brain and you give it life.'

SIDNEY'S APOLOGIE FOR POETRIE

XI 389

Sidney's Apologie for Poetrie, or *Defense of Poesy* as the title appears on the cover of Professor Cook's excellent edition (Boston, Ginn & Co.), is always delightful reading, especially for a classical scholar who feels the debt that our English prose writing owes the men who first felt the need of style and drew on the true sources of style. Sidney's English has to this day a wonderful charm, and the answer to the question why it is for all time, lies in the classic source of his inspiration. In his introduction Professor Cook draws an interesting parallel between the Greek sophists and the English euphuists, between Gorgias and Sidney; but there is no such excess of mannerism in Sidney as there is in Gorgias, or what purports to be Gorgias, and for this we have to thank Sidney's classic models, though these were predominantly Latin, as a matter of course. A first-hand knowledge of the Greek authors whom Sidney cites is not made evident by the character of his references.[1] The one or two Greek words are not absolutely conclusive. His allusions to Homer are vague. | Euripides' Hecuba (49, 33) may have been known to him in the translation of Erasmus, the Medea (17, 7) in the translation of Buchanan, the Aias of Sophocles (16, 29) in the translation of Rotallerus, all which, by the way, are comprised in a little volume of Tragoediae Selectae printed by H. Stephanus in 1567. There is no display of recondite learning, which, indeed, would have spoiled the little treatise, and the only classical allusions that are not patent have to do with schoolbooks that have lost their vogue. Phocylides and Dares Phrygius are names that might not wake responsive images in all men of letters to-day, and in fact even Professor Cook has got hold of the wrong Phocylides. Sidney's Phocylides (3, 20; 9, 35) is not the real Phocylides, but the Pseudo-Phocylides, whose enormous reputation was due to the Jewish-Christian wisdom and morality injected by the pious forger. Amusing is the droll centaur 'Bubonax,' half-Bupalus, half-Hipponax, to which Professor Cook calls our attention. But is it a centaur or simply an Irish bull? By the way, in the same context Sidney says: 'I will not wish unto you—to be rimed to death as it is said to be done in Ireland.' Surely some note is expected here, at least a reference to Rosalind's words, 'I was never so berhymed since Pythagoras' time, that I was an Irish rat.'

THE NEMEAN ODES OF PINDAR

XI 528

Mr. John B. Bury's elaborate edition of the *Nemean Odes of Pindar* (London and New York, Macmillan & Co.) might well challenge an elaborate criticism, but, so far as my examination has gone, the book seems to me chiefly remarkable for the studious chase after recurrent words and the studious ignoring of the fact that the editor's analyses of the Pindaric odes have been largely anticipated—principle and all. See Luigi Cerrato, La tecnica composizione delle odi pindariche, Genova, 1888—'bon résumé des théories antérieures et conclusions judicieuses' says Croiset (Histoire de la littérature grecque, II 413, note). To be sure, Mr. Bury may not have seen Cerrato's book, but he must have had access to Cerrato's sources, and these the Italian scholar has freely and handsomely acknowledged. But for aught that appears in Mr. Bury's pretentious introduction, the principle of *enjambement*, of 'overlapping,' is a discovery of his own. Not a word of Croiset, whom it would be a shame for an editor of Pindar not to have read; not a word of those who, coming after Croiset, have extended and fortified Croiset's positions. But in bringing against Mr. Bury this charge of an undue neglect of his predecessors I hesitate, for Mr. Bury is undoubtedly a man of great originality. This he showed as early as 1881, when he accomplished the marvellous feat of 'contaminating' εἰπόμην with εἶπον (see Mahaffy and Bury's Hippolytus, v. 291); and there are indications in his very pretty Theocritean rendering of Rossetti's 'Sister Helen' (Dublin Translations, ed. by Tyrrell, 1882), that he was restrained from similar liberties by the mosaic character of his work. The ordinary schoolmaster will stand amazed and ask with Herakles in the Frogs τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην; but I hasten to assure him that in certain ranges of scholarship bad grammar and dainty rhetoric often go hand in hand.

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[1] [Since writing the foregoing] I have chanced on Henri Estienne's dedication of his edition of Herodian (1581) to Sidney, from which it is tolerably evident that the great scholar was a little afraid lest the accomplished courtier should have let his Greek slip. Quamvis autem, he says, is sis (si modo te aula non mutavit ab illo quem in Germania primum, deinde in Austria cognovi) qui, si hunc scriptorem in manus sumas, interpretis opera carere possis: tamen eorum quae circa interpretationem in gratiam eorum praestiti qui non itidem sine cortice (ut est in proverbio) natare queunt, tibi quoque iucundam fore lectionem confido.—AJP. XII 385.

'Dainty rhetoric' reminds me of a Saturday Reviewer, whose identity is clearly revealed by his comment on Ol. 6, 15. See Proceedings of the Cambridge Philological Society, Michaelmas 1885. Himself an admirable writer, and so far a competent judge, he objected to my Pindar on the ground that it was 'not a Pindaric book,' and to the style on the ground that it was a 'bad style.' Ever since the date of this criticism, now nearly six years old, I have examined with some curiosity the books which this distinguished scholar has put forth, in the hope of finding out how one must modify one's style in order to be a sympathetic commentator of Horace, of Aischylos, of Euripides, but I have not been able to differentiate the graceful fluency of one work from the fluent grace of another, and I have failed to see that my monitor was Horatian here, Aeschylean there, Euripidean elsewhere. But I do see that Mr. Bury has taken the lesson to heart, and anything more Pindaric—after Mr. Bury's standard of the Pindaric—than his introductions to the several odes it is hard | to imagine. To be sure, the Pindaric style is what may be called in the slang of the day a *fin de siècle* Pindaric style. It belongs to that school of English prose in which one expects to find 'lush' and 'parbreak' and similar frippery. *Digitos habet.* It has toying fingers, not transfixing talons, and gives no notion of Pindar's masculinity. Perhaps it would be well for those who, in my judgment, have yet to learn their Pindar, to consider the bold words of Wilamowitz, who has studied Pindar to some purpose: 'Der stolze Aegide schrickt nicht vor dem hässlichen zurück' (Herakles II 183).

THE DEFENCE OF THE ART OF HEALING

XI 529

In a fascinating and suggestive study (*Die Apologie der Heilkunst,* Vienna, 1890), Gomperz has claimed for Protagoras the authorship of a remarkable discourse (περὶ τέχνης) contained in the Hippocratean corpus. Of course on this theory the discourse is the discourse of a layman, and the plea for the healing art just such a plea as a sophist would make for any other art, but it is not without interest that in a fragment of the Κόλακες of Eupolis (147 K.), Protagoras appears as a medical adviser:

> πίνειν γὰρ αὐτὸν Πρωταγόρας ἐκέλευ', ἵνα
> πρὸ τοῦ κυνὸς τὸν πνεύμον' ἔκκλυστον φορῇ.

To be sure, the advice does not seem to us strictly professional, but really it is almost as professional as the advice of Eryximachos in Plato's Symposium (185 D). Needless to say, τοῦ κυνός means Sirius, a fact that has escaped the latest historian of Greek comedy, Denis, who translates (I, p. 195): 'Protagoras recommande à Callias à boire afin d'avoir le poumon plus humide que celui d'un chien.'

CALPURNIUS IN ENGLISH

XII 122

If Professor Robinson Ellis, who has taken under his special patronage the Minor Latin Poets, had not induced his friend, Mr. E. J. L. Scott, to undertake a translation of *Calpurnius* into English verse (London, George Bell & Sons, 1890), that little-read bucolic poet would doubtless have waited many generations for an interpreter, and we should have lost a series of English poems, which by deftness of rhyme and vividness of expression show that the translator could have done even better things on his own account than he has done for Calpurnius. Mr. Scott's translation of the Eclogues of Vergil in a similar style had a certain quaint fascination, to which attention was called at the time (5. 544). His rendering of Calpurnius, if not so close, leaves us better satisfied, for he has burnished Calpurnius until the shade of the very moderate poet might well wonder at the new foliage and the alien fruit. To be sure, the pastoral simplicity of Calpurnius suffers somewhat, but one does not care for the pastoral simplicity of the man who composed the adulatory Fourth Eclogue—which is too much even for those whom Vergil and Horace have taught a certain indulgence toward court-poetry. The Latin text is not very carefully printed, and it is surprising that Professor Ellis should have allowed so many old-fashioned spellings to stand. Nor does the translation always accord with the text. In III 95 we find

> Vel propius latitans vicina saepe sub horti

translated

> Or 'neath this neighboring altar lie,
> As oft in its vicinity,

and as *saepes* is spelt elsewhere *sepes* (V 96), we are in a daze until we look up the variant reading

> Vel propius latitans vicina saepe sub ara.

There are other slips, but not of sufficient magnitude to mar pleasure or to rouse mirth.

SIDNEY'S APOLOGIE FOR POETRIE

XII 122

Mr. Shuckburgh brings the equipment of a classical scholar to bear on his edition of *Sidney's Apologie for Poetrie* (New York, Macmillan & Co.), which follows in the main the text of the edition of 1595. The notes are ample for the illustration of the text, and a full index enhances the value of the notes. The excellent work of Professor Cook [noticed above, page 5] is not superseded by that of his English rival, and those of us who are accustomed to deal with tenth transmissions of stock observations will be pleased to see how the American editor and the English complement each other. Detailed criticism would be out of place here. It may be observed, however, that the story of the Sophister (58, 16), 'that with too much | subtlety, would prove two eggs three,' is to be found in Sir Thomas More, and that Mr. Shuckburgh ought not to have been satisfied with a mere parallel; and it is possible that he has dismissed *Herculea proles* (62, 28) too lightly. Why should Sidney have fallen into Latin here, if he meant nothing more than 'royal, as were the royal families of Sparta'? We want a contrast to *libertino patre natus,* and that contrast is furnished by the *Herculea gens* of the Fabii—that ancient Roman family, commemorated in a passage that Sidney must have read, Ovid, Fasti II 235 foll.:

> Una dies Fabios ad bellum miserat omnes;
> ad bellum missos perdidit una dies.
> Ut tamen *Herculeae* superessent semina *gentis,*
> credibile est ipsos consuluisse deos.

A HISTORY OF SICILY

XII 520

The last few months have ushered in a number of important and interesting works pertaining to the wider aspects of philology, but it is not invidious to say that none is more important or interesting than Mr. Freeman's *History of Sicily* (Oxford, At the Clarendon Press; New York, Macmillan & Co.), in the first two volumes of which the story of the island in which the eminent historian sees the prefigurement of North America is brought down to the beginning of the Athenian intervention. As the work is to be continued to the time of the Sicilian kings, and for aught one knows to the time of Garibaldi, the scope of the great undertaking inspires respect for the enterprise of the unwearied veteran. The execution of the portion that lies before us has received the highest praise in more than one journal from a distinguished worker in the same field, Adolf Holm, and those who have not the same right to pronounce judgment may at least be permitted to express their indebtedness to Mr. Freeman for the new light and the new life that have been brought into a history, fascinating enough of itself. With details of style and statement every one will have some quarrel. Quiet souls will resent the fife and drum movement that leaves one no rest from beginning to end, but when the march is over, one is better for the exercise even if a little fretted by the high pitch and the perpetual iteration. Sometimes Mr. Freeman bullies the unfortunate philologian into concessions which the unfortunate philologian would be willing to make without being bullied. Who denies that it would be a great gain to historic truth if Pindar's Epinikia were presented in chronological order? But there is no gain to historic truth in calling Pindar a 'flatterer' and 'a laureate,' and no help to historic vision in a sneer at the charming little ode in honor of Ergoteles (O. 12). The 'Persian bird' has lost something of his poetry in the lapse of time, and 'the cock of the walk' is not so brave a figure as the ἀλέκτωρ of Pindar's day, but the continuity of history must not be allowed to vulgarize the past. However, one is thankful to Mr. Freeman that in spite of his admiration of Mr. Bury he has had the good sense not to accept the ingenious Irishman's Pindaric puns, some of which he throws overboard remorselessly to keep company with Mr. Verrall's Κόραξ (the rhetorician) of O. 2, 96.

Slight lapses in a work that involves so many details may be left to the microscopic critics, but it may not be considered carping to find it odd that so close a student of Thukydides' account of Sicily should in his excursus on ‘Kings and Tyrants in Sicily’ have overlooked Archonides *τῶν ταύτῃ Σικελῶν βασιλεύων* (Th. 7, 1, 4), and still stranger that in a note on the ‘Pious Brethren of Katané’ he cites no earlier authority than Strabo. See the prodigious mass of literature in Mätzner’s edition of Lykurgos, § 95.

The next volume will deal with the Sicilian Expedition, and if Mr. Freeman has been able to freshen up the faded figure of Ducetius, what may we not expect when we come to a period so suggestive of parallels and prophecies as is the time of the Attic War? In any case we are happy to learn in advance that Mr. Freeman shares Holm’s opinion of the trustworthiness of Thukydides: ‘That Thucydides,’ he says (II 419), ‘had stepped out every inch of the battleground of Syracuse, I feel as sure as that I have done so in his steps’—a sentence that must be read more than once and is worth reading more than once.

SOME ASPECTS OF THE GREEK GENIUS

XII 521

Another book of general interest is the collection of essays and addresses which Professor Butcher has put forth under the vague title *Some Aspects of the Greek Genius* (London and New York, Macmillan & Co.). In his brilliant inaugural address as Professor of Greek in the University of Edinburgh, Mr. Butcher sums up ‘what we owe to Greece’ in a way that shows what the author himself owes to Greece. ‘The Greek Idea of the State’ enforces the great lessons of Greek political life that we are apt to forget amid the mechanical progress of modern times. In the article on Sophocles the problem of the relation of suffering and guilt in the Sophoclean drama is thoughtfully pondered. ‘The Melancholy of the Greeks’ is intended to correct the common notion that the Greeks were a light-hearted people, and we are taught to listen to the strains of sadness that are vocal throughout their literature. Under the heading ‘The written and the spoken word,’ Mr. Butcher brings out the contrast between the Greek talking and our reading world; and ‘The Unity of Learning’ is a plea for the universal in the special, for wide vision as well as for close vision. The themes are all more or less familiar to the professional | scholar, and startling novelty would be incompatible with sound judgment, but they are all discussed with grace and point and happy illustrations. Of especial interest and value for the student of Greek literature is the concluding course on 'Aristotle's Conception of Fine Art and Poetry.' Here also the work of the Germans is inevitable, but any one who knows anything of the literature will be delighted to see how often the misty, tortuous and muddy path has been transmuted into a bright and straight and solid road by the clear mind and the literary skill of the Edinburgh professor.

THE FLINDERS PETRIE PLATO

XIII 383

1891 was a year of surprises, and among its important surprises may well be counted the Flinders Petrie papyri, which Mr. Mahaffy has edited with his wonted jauntiness. The fragments of the Phaedo of Plato contained in these papyri were eagerly scanned by Platonic scholars, but Platonic scholars were destined to a disappointment akin to that of Isokratean scholars in the presence of the Marseilles papyrus (6. 109). The Flinders Petrie fragments of the Phaedo are more than eleven hundred years older than our oldest MS and have the strong presumption of antiquity in their favor, and yet no sober scholar would buy back the entire papyrus text at the cost of the Bodleian. This sad state of things seems to amuse Mr. Mahaffy, whose interest in the classics is not devoid of a certain Robin Goodfellow malice, and he gravely tells us that the Flinders Petrie papyri represent a text that has not been doctored by the Alexandrians, who were all their lives in bondage to the fear of the hiatus, "and 'improved' the condition of Plato's text to an extent unsuspected by most modern scholars." And so he proceeds to edit the Flinders Petrie text and to point out here and there passages in which the Alexandrians have shifted the words in order to avoid that bugbear, the hiatus; for it seems that the avoidance of the hiatus is a superstition, fostered by Benseler's "tract," "which is too often quoted as conclusive."

In short, our whole tradition is ruthlessly discredited. So long as there is enough of the Greek texts left out of which to construct parallels for Irish politics, Mr. Mahaffy will doubtless console himself, but what is to become of the feeble folk who make their houses in the rocks of the Greek text, what is to become of the minute scholars, the syntacticians, the statisticians and the whole tribe of γωνιοβόμβυκες? Fortunately, Mr. Mahaffy is not to have his way with these poor people, and Usener has come to their help in an essay as delightful as it is instructive—*Unser Platontext* (Göttinger Nachrichten, 1892, pp. 25-50, 181-215). In this paper Usener treats Mahaffy with perfect urbanity and shows his appreciation of what the brilliant Irishman has done, but he shows also that the Petrie text removes hiatus as well as creates it and disposes forever of the hiatus business. "Mir war es neu," he says, "dass unser bisheriger Platon irgend welche Empfindlichkeit gegen den Zusammenstoss von Vocalen verrathe. Man wird es mir nicht verargen wenn ich nicht zu verstehen vermag, wie dieser hiatenreiche Text hiatusscheuen Grammatikern seinen Ursprung verdanken könne." To be sure, Usener might have added that Blass (Attische Bereds.^{2} II 458) undertakes to show an avoidance of hiatus in some of the later dialogues of Plato, but there is no trace of any such avoidance in the Phaedo. After a careful investigation into the details of the various readings in the Petrie papyri, | Usener reaches the conclusion that, in spite of all the corruptions and all the interpolations introduced by ages of active use, the Bodleian is gold and the Flinders Petrie text pinchbeck. The Bodleian, like the priceless Σ of Demosthenes, goes back to a better tradition than that of the corrupt Alexandrian vulgate; for here, contrary to all experience in the run of our MSS, the later is the better and the earlier is the worse, and we are brought face to face with a riddle which Usener solves by referring these admirable MSS to their source in the great publishing house of T. Pomponius Atticus, whose Athenian texts competed with the slovenly copies of the old Alexandrian MSS. But the great Alexandrian critics still deserve our gratitude and our confidence, and Usener has done good service in vindicating their methods and their results.

THE ISTHMIAN ODES OF PINDAR

XIII 385

Mr. Bury's edition of the *Isthmian Odes of Pindar* (New York, Macmillan & Co.) follows the same lines as his Nemeans. So far from being weaned from the doctrine of the recurrent word, he clings to it passionately, and extracts from it the last drop of the "milk of Paradise." The same cleverness and suggestiveness characterize introductions and commentary, the same diffuseness and the same fancifulness, the same fitfulness, not to say backwardness, in acknowledging obligation where acknowledgment is due. The most simple matters are stated with the air of one who sees a new planet swim into his ken, and the notes are loaded with statistics that are absolutely lacking in point. ἅπαξ εἰρημένα are sometimes significant, or can be made significant, but the mere mention of the fact that this or that word occurs only once in Pindar does not seem to be of any particular value. And even then he is not always right. The solitariness of ἔθειρα (I. 4, 9) hardly counts in the presence of τανυέθειρα (O. 2, 26). In several of his notes Mr. Bury calls attention to the varying quantity of vowels before mute and liquid, πᾱ́τρα here and πᾰ́τρα there, πο̄́τμος six times and πο̆́τμος eight times. But apart from a comprehensive study of quantity in Pindar, these are dead facts. Far otherwise do these facts appear in the generalization of Breyer, who in his Analecta Pindarica has reached the conclusion that "in the lengthening of vowels before mute and liquid the dactylo-epitrites approach very closely the Homeric usage, while the logaoedics and paeonians deviate from the standard and approach the Attic norm."

ON TRANSLATION

XIII 517

To his *Euripides Hippolytus, griechisch und deutsch* (Berlin, Weidmannsche Buchhandlung), von Wilamowitz-Möllendorff has prefixed an essay—"Was ist uebersetzen?"—which every one who has undertaken to translate will read with painful interest. The brief treatise is full of pregnant sentences and fertile suggestions, but all the seed-vessels of Wilamowitz's thought are barbed, and the reader feels as if he were personally scratched, especially if he has ever dared to translate into the metre of the original. It is only the philologian, W.-M. maintains, that can make a translation; but translation is nothing philological, and the vision of the ideal which only the philologian can have must be paired with the artist's hand. The translator must be competent to constitute the text of his author, he must be a perfect master of the science of metre, he must be able to translate into the language of the original as well as out of it, and not only so, but into the style of the original, he must take up into himself the full meaning of the poet's creation and reproduce it as freely as he has absorbed it. And yet, hard as the task is, it is one that the philologian cannot put aside, as Haupt used to do. He must not content himself, as Haupt did, with saying that *ἐπεί μ' ἀφέλεσθέ γε δόντες* cannot be translated with its *γε*, with its participle. The philologian as a teacher must translate or else keep back a great part of his understanding of the author. Haupt said: "Translation is the death of understanding." Wilamowitz says: "True translation is a metempsychosis." Agreed. But in that metempsychosis what strange forms may appear! One thinks of Ennius's peacock, of Lucian's cock, and the swan note of the antique loses its charm when it is transposed into the squawk of the one or into the crow of the other. The trouble lies in the inevitable association of ideas. For instance, in Euripides' Ode to Eros we read:

> *οὔτε γὰρ πυρὸς οὔτ' ἄστρων ὑπέρτερον βέλος,*
> *οἷον τὸ τᾶς 'Αφροδίτας ἵησιν ἐκ χερῶν*
> *Ἔρως, ὁ Διὸς παῖς,*

which becomes in Wilamowitz's metempsychosis,

> "sengende flamme noch himmlische blitze
> brennen so heiss wie die pfeile der Kypris.
> Eros schiesst sie, das himmlische kind."

Doubtless the German is worthy of Goethe. Of this Germans may judge. But the juxtaposition of 'himmlische blitze' and 'das himmlische kind' is not pleasing, and who that has ever said or sung the good old song can keep out of his mind

> "Kein Feuer, keine Kohle kann brennen so heiss
> Als heimliche Liebe von der Niemand nichts weiss"?

In this rendering Phaidra's case becomes Gretchen's case, and the metempsychosis goes bravely forward. But homely simplicity is not noble simplicity.

CATULLUS' ATTIS

XIII 518

Mr. Grant Allen, like Wilamowitz, does not believe unreservedly in the principle of translating into the metre of the original, and in his *Attis of Catullus,* which forms No. VI of the dainty *Bibliothèque de Carabas* (London, David Nutt), he has not undertaken a hopeless rivalry with Mr. Ellis's wonderful *tour de force,* but has chosen instead a rapid logaoedic movement, of the iambo-anapaestic order, which is intended to give and succeeds in giving much more of the orgiastic tone than is to be heard in Tennyson's 'Boadicea,' which people will persist in calling Galliambic. The large use of alliteration, which Mr. Grant Allen's version has in common with the original, reproduces what may be called the timbrel effect of the piece, and whereas the jingle of rhyme might be impertinent elsewhere, it is in place when one has to do with the *typanum, tubam Cybelles.* But the translation, however well done, is an excuse for much other matter which transcends the space of 'Brief Mention.' 'In his poem of the *Attis,'* we are told, 'Catullus, a Celt of Gallia Cisalpina, fired and inspired by all the perfervid fancy of the Celtic race, has enshrined for us nobly, in immortal verse, his own transcript of the weird Oriental dirges he had heard himself during his Asiatic wanderings.' Perhaps if we did not have the original of *Ille mi par esse deo videtur,* we might speak of Catullus as having enshrined in immortal verse the ardent love-songs he had heard himself in the suburbs of Verona, and it is hard to believe that *Super alta vectus Attis* is wholly independent of the Greek, though Wilamowitz thinks that the Attis is an imitation rather than a translation of Callimachus (Hermes, XIV 197). "Seine Attis," says W., "ist kein Document für den religiösen Sinn ihres Verfassers oder ihrer Zeit, sie ist vielmehr ein Meisterstück der Nachahmung Alexandrinischer Kunst in Metrum, Sprache und Stil.” But all this does not lessen the value of the Attis as an incorporation of orgiastic worship, and it is to the study of the Attis as a document of early beliefs that the bulk of Mr. Grant Allen’s volume is dedicated. In a long excursus he undertakes to harmonize the ghost-worship of Spencer with the tree-worship of Frazer. The ancestor is the god and the tree is the god, for the ghost of the ancestor lives on in the tree which his body nourishes. The last excursus is on the Galliambic metre, which Mr. Grant Allen makes out to be an iambo-anapaestic measure in a way that will not satisfy metricians, but may serve to justify after a fashion his choice of an English metre in which to render the *rabidus furor animi* of the Attis.

GALLIAMBIC VERSE IN ENGLISH

XIV 259

In a recent number of the *Classical Review* (Feb. 1893) Mr. Tyrrell has paralleled the metre of Mr. Grant Allen’s translation of Attis (17) with the familiar strain ‘From Greenland’s icy mountains, from India’s coral strand.’ The parallel is fatal, and I am ready to cry out

Iam iam dolet quod egi iam iamque paenitet.

To be sure, there will always be more or less quarrel about orgiastic effect, or in fact any other effect. Charles Wesley had no hesitation about the employment of the jigging Priapean in a hymn, and others may agree with Mr. Tyrrell that Tennyson has done the best that could be done with the problem of reproducing in English the movement of the Attis. But for all that and all that, Tennyson’s Boadicea is not Galliambic. The Laureate’s lines are, as Mr. Allen says, ‘fine and dashing and hurrying and eager,’ but they are not Galliambic. The initial movement is trochaic, nor does the accumulation of short syllables at the close change the trochaic character of the verse; and for a recitative poem it is a matter of prime importance whether the initial movement is trochaic or iambic. ‘The fierce volubility,’ which, it seems, we are to pronounce ‘volúbility,’ like ‘Cámulodune,' is the volubility of a *belli metuenda virago*. It is the volubility of an *ἀνδρόβουλον κέαρ*, the volubility of a heroine. It does not reproduce the quavering accents of the *semivir*. The friends of Mr. Allen's version might add that it is hardly fairer to judge his attempt by | a single verse than it would be to judge the Attis by the verse I have just quoted, or to judge Tennyson's Boadicea by

> Hear Icenian, Catieuchlanian, hear Coritanian, Trinobant.

But Heber's hymn is too suggestive. As to the application of the Galliambic verse to translations of modern poetry, tastes must necessarily diverge. 'The Assyrian came down like a wolf on the fold' and 'O mother Ida, many-fountained Ida' seem to the present writer as remote from the Galliambic atmosphere as 'Greenland's icy mountains' are from the 'Idae nemora,' which doubtless suggested to Mr. Tyrrell his remarkable version of Oenone. Mr. Tyrrell's 'antispastic' theories will hardly find favor with modern metricians, but, needless to say, his verse is always a delight.

STUDIES OF THE GREEK POETS

XIV 261

Shortly before his lamented death, John Addington Symonds dedicated the third edition of his *Studies of the Greek Poets* (New York, Macmillan & Co.) to the friend to whom he dedicated them twenty years before. Thirty years had passed since he first set hand to these studies, and in order to understand them aright it is necessary to roll back the tide of a lifetime, to recall the epoch when the 'organic' conception of Greek poetry was not so hackneyed a theme as it is now, and when the fine enthusiasm, the opulence of style and the wealth of illustration attracted and held a generation that was not yet ashamed of its sap. A young Symonds of to-day is unthinkable, and, in fact, Symonds was too young for his own youth, and actually seems much younger than his close contemporary, Mr. Pater, who is decidedly more *fin de siècle* than Mr. Symonds. Mr. Pater's style has been pronounced to be a style of 'perfectly finished beauty, and full of exquisite restraint,' but old-fashioned readers will miss in him what Persius missed in the *décadents* of his time, the throb that runs through the 'lushness' of Mr. Symonds' fervid periods, the youthful sincerity with which one can never be angry. It is well, therefore, that Mr. Symonds was not tempted to spoil his book by recasting it, it is well that he did not rob these early studies of the charm of youthfulness by lessening the glow and toning down the color. Of course, it is harder, very much harder, for an oldster to read Mr. Symonds' Studies now than it was a generation ago. Neither the stream of time nor the reader has stood still, but whoever has to deal with Greek poetry will find his advantage in consulting the new edition. The original studies have been rearranged in chronological order, which for Greek is the organic order, a number of translations have been added, there is a new chapter on Herondas, and a prose rendering of the *mimiambi,* the famous one about the 'leathern conveniency,' and all. An occasional note shows that Mr. Symonds was no stranger to the course of recent study, but 'the substance of the book is unaltered,' and the author refused to weave himself over again. And who would have it otherwise? A wonderful amount of high and noble enjoyment did this invalid scholar snatch, day by day, for himself and for others, out of the jaws of death, and now that he is gone, suddenly at last, it may be said that few men have ever been more true to the motto which he put on his title-page and which he suffered neither his reader nor himself to forget:

Im Ganzen, Guten, Schönen
Resolut zu leben.

AESCHYLUS' CHOËPHORI

XIV 398

The most interesting part of Mr. Verrall's *Choëphori* is the Introduction, in which he considers at great length the recognition scene of the play, and defends the poet against the well-known criticisms of Euripides in the Electra. According to Mr. Verrall, Euripides had not studied the Aeschylean text closely, and the signs to which the Aeschylean Electra yields credence are none of them so flimsy as Euripides represents them to be.

The hair and the footprint are familiar marks of race, and the gird at the size of the foot is purely gratuitous. It was not the size but the shape of the foot that Aischylos was thinking of, and the shape of the foot, as well as the curl of the hair, may have been characteristic of the Pelopidæ, whom Mr. Verrall calls, by way of illustration, 'octoroons.' The illustration is not inapt, and an American student of the drama can readily imagine a colored Electra recognizing the kinky hair and 'gizzard foot' of a man and a brother. The third sign, the ὕφασμα, instead of being what Euripides wickedly insinuates it was, 'a piece of the wrapping in which Orestes was shawled,' is supposed by Mr. Verrall to have been a manner of girlish sampler. And so the critic Euripides is disposed of. Like so many brethren of the guild, Euripides was simply finding fault with what he happened to remember, or fancied he remembered, of the piece—a very natural proceeding—and Mr. Verrall has brought him to book with his usual acumen—an acumen which, unfortunately, is almost always excessive. In fact, the German proverb 'allzuscharf macht schartig' might seem to have been coined for Mr. Verrall's especial benefit, and his considerable gift of literary expression and undeniable literary sympathy do not compensate for all his wonderful verbal equivocations, resurrected vocables, archaic constructions and metrical licenses. There is no end of cleverness in Mr. Verrall's work, but it is a cleverness that enlightens only by flashes. There is no patient assemblage of Aeschylean facts, and in a commentary of such bulk more illustrations might be demanded. Not to dwell on grammatical points, in which Mr. Verrall is often simply hopeless, one would have expected, among other things, a more satisfactory note on μασχαλισμός (v. 439), or, at all events, some reference to Mr. Kittredge's careful article on 'Armpitting' in Vol. VI of this Journal.

AELIAN

XIV 520

The volume on *Aelian* is not the least interesting part of Schmid's *Atticismus,* the first volume of which was noticed in this Journal, IX 98. Every one calls Aelian a scribbler, and yet every one is glad to use Aelian's material, and we should all miss his contributions to the *chronique scandaleuse* of both man and beast. Cobet is perfectly safe in sneering at his Atticism (5. 537, 6. 517), and yet the unprejudiced modern must admit that he is not a bad story-teller. But many of the post-classic people are good story-tellers, perhaps because they have the bad taste to be so much like us, and it is precisely to this faculty of story-telling that Schmid, a pupil of Rohde's, has called attention in this volume, and the interest of the book lies in his attempt to prove that Aelian is an important representative, or rather successor, of those who introduced the *fabula Milesia* of the people into literature. It is Aelian and those whom he follows that anticipated the *contes drolatiques* and the *picaresco* romances that we associate with Decameron and Heptameron, with Mendoza and Quevedo. The piebald style of Aelian, over which Cobet makes so merry, is, according to Schmid, the piebald style of the *fabula Milesia* tempered by rhetorical methods, and its simplicity is an artificial simplicity that is made to carry a real ποικιλία. Of this manufactured simplicity in narrative the Greek rhetoricians have much to say, notably Aristeides, in his treatise περὶ ἀφελοῦς λόγου, a treatise which, in my judgment, is too much neglected and which the student of Xenophon cannot afford to neglect, and from Aristeides we can learn how Aelian must have gone to work in order to learn the story-teller's art. According to Schmid's analysis, Herodotos, whose influence on the literature of the period it would be hard to overestimate, furnished the model of simplicity; Xenophon, the lunar rainbow of Herodotos, furnished the Attic dialect; Plato supplied the conversational turns; the *fabula Milesia* the improprieties, and the firm of Stoic and Cynic the moralizing which illuminates the gruel 'thick and slab' of Aelian's style. In Cobet's characterization of Aelian stress is laid on his Latinisms (comp. 14. 106), but on this point Schmid touches only here and there. In a book crowded with infinite details it would be very easy to find occasional slips, but the work has its value, as well as its interest, for students of the Greek of every period, and it is evident that Schmid is getting a firmer hold of his subject as he goes on, and one could only wish that the less trodden parts of pure Attic literature had received as much attention as Schmid has bestowed on Aelian.

CLASSICAL GREEK POETRY

XV 118

All that Professor Jebb had to fear in undertaking the course of lectures which he delivered in the spring of 1892 on the Percy Turnbull Memorial Foundation was the unavoidable comparison with himself. But from that comparison with himself he has come forth with his wonted triumphant adequacy, and his lectures on the *Growth and Influence of Classical Greek Poetry* (Boston, Houghton, Mifflin & Co.) exemplify all that he has to say about 'Hellenic clearness of outline,' 'Hellenic obedience to the sense of measure and harmony.' He has said the best things in the best way; and while the best things are inevitable and must be said over again, unless one is content to fall into mere paradox, still those who know the ground traversed by Professor Jebb will welcome new angles of vision and new touches of color which are gained by his guidance. His style is limpid, but does not lack strength. His rare figures illuminate his theme and do not interpose a screen of impertinent imagery between the student and the study. Especially admirable is the way in which he has solved the difficult problem of such a poet as Pindar. Instead of rising to Pindaric or pseudo-Pindaric heights in the characteristic of the Songs of Victory, he leads the reader up to the point at which he can enjoy the poet himself, and then makes way for a felicitous rendering of Pindar's splendid diction, and Pindar is made responsible for his own intoxication. As is well known, not only is Professor Jebb a close student of Pindar, but he has himself handled Pindaric forms with unequalled mastery; and yet he is no stranger to the charm of Simonidean simplicity—and an epigram which breathes Simonidean simplicity[1] opens the volume. Still, | Simonides himself is not so near his heart as is Pindar, and one feels a slight jar when Simonides is called 'a clever and versatile man of the world, with all the subtle and graceful Ionic gifts, but without much depth of conviction and feeling.' To those who do not know poets in the flesh it is hardly conceivable that such a person should have been a master of pathos, but Professor Jebb's wide experience of literary life has doubtless taught him thus to distinguish between the poet and the man. If, according to Sainte-Beuve's famous sentence, the man survives the poet in three-fourths of us, the poet assuredly survives the man in many of the elect. At all events, the scholar does.

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[1] **In Memoriam**

PERCY GRAEME TURNBULL

NATUS EST MAII DIE VICESIMO OCTAVO A. D. MDCCCLXXVIII,
OBIIT FEBRUARII DUODEVICESIMO A. D. MDCCCLXXXVII.

οἷα πρὶν ἀνθῆσαι ῥόδον ὄλλυται, ἐξεμαράνθης,
εἴαρος οὐδ' ἐνάτου βηλὸν ἀμειψάμενος·
σοῦ δὲ χάριν Μούσαις, ὁσάκις φάος ἔρχεται ἦρος
δῶρα παρ' εὐσεβέων προσφέρεται γονέων.

SOCIAL POSITION OF ANIMALS

XV 256

The elder Kipling's 'Beast and Man in India' is introduced by an apt quotation from Walt Whitman: 'I think I could turn and live with animals, they are so placid and self-contained.' But apart from the philosophic calm engendered by contemplating the animals, 'by standing and looking at them long and long,' no nationality can be understood without knowing its attitude towards certain familiar creatures, and 'Beast and Man in Greece,' properly handled, would be an interesting theme. A right-minded person may refuse to accept the moral of a fable and cast contempt on the wisdom of a proverb. Every ἐπιμύθιον is a nuisance, and the fewest proverbs may not be read backwards as well as forwards. But the student of life must take an interest in the *dramatis personae* of fable and proverb, must ask himself questions as to the social position of the dog in Greece and the social position of the ass. If the Greek γαλῆ

The following translation has been sent to *Brief Mention:*

Like as a rose that ere it flow'r is lost
  So didst thou fade away,
The threshold of thy ninth spring not yet crossed;
  But for thy sake do they,
Thy loving parents, to the Muses bring,
As often as returns the light of spring,
  A pious offering.

is not our harmless, necessary cat, but a half-domesticated, flippant weasel, then a great gulf is fixed between our home life and that of the Greeks. For the appreciation of a people it matters much whether their lion be a real lion or a menagerie lion or an heraldic lion. A horse is one thing to a Tartar and another to a Venetian. And so monographs that throw light on this and that poor brother of the animal kingdom are always welcome. A thoroughly competent American scholar, Professor Morgan, of Harvard, has recently earned our gratitude by making us better acquainted with an important character in Attic life through his translation of Xenophon *On Horsemanship* and his admirable notes and illustrations (Boston, Little, Brown & Co.). Some years ago the book of Lorentz on the dove was read with great interest by all scholars. And it was from no want of good-will that I did not notice at the time of its appearance a dissertation by Baethgen *De vi ac significatione galli in religionibus et artibus Graecorum et Romanorum* (1887), in which the author has brought together some important facts concerning that fine creature, which has been so vulgarized in modern times that it is hard to reproduce the Greek admiration of the 'Persian bird.' No poet of to-day would dare to draw his figures from the cockpit, and Mr. Freeman, who sneered at Pindar's ἐνδομάχας ἀλέκτωρ, would have sneered at Ion's description of the heroic death of a gamecock:

θάνατον δ᾽ ὅγε δουλοσύνας προβέβουλεν.

One of the latest contributions to this department of ancient life is a treatise *De apium mellisque apud veteres significatione et symbolica et mythologica*, by Walter Robert-Tornow (Berlin, Weidmannsche Buchhandlung), a store-house of entertaining facts which ought to be made accessible to that wider public which will not look for this kind of diversion in the precincts of the Latin tongue. In these days of 'sugar trusts' we are apt to forget how important was honey in the time when there was no sugar; and as honey is | largely manufactured now, comb and all, it is hardly possible to be filled with religious awe in contemplating it, and so it is well to be reminded that, from the cradle to the grave, the life of the Greek was compassed by an Oceanus of honey. The first food given to the new-born child was honey;

and to the passages collected by Robert-Tornow I would add Soranus, Gynaec. 86: *δεῖ δὲ τῷ δακτύλῳ τὸ στόμα τοῦ βρέφους ἠρέμα διαχρίειν εἶτα χλιαρὸν ὑδρόμελι παρενστάζειν.* Honey was one of the constituents of the funeral libation, and the bodies of the dead were preserved in honey. As to the bee itself, whose natural and mythological history is given in charming detail, our 'Bienenvater' makes the somewhat cynical observation that if the ancients had observed the sexual life of the bee more closely, the 'flower-worker' would not have been selected as an emblem of purity and chastity; but as it appears from his own statement that even modern observers are ill-informed on the subject, it would have been as well to leave our faith undisturbed. It is the only note that jars in the attractive volume.

THE ART OF ARISTOPHANES

XV 257

Some years ago, as I was returning from the performance of the Acharnians at Philadelphia, one of my fellow-travellers shyly ventured the remark that if the Acharnians was to be considered a typical Greek comedy, then Greek comedy might be a jolly nursery play, might be a bustling farce to amuse children, but was scarcely the thing for grown-up people. Now, I am of Rabelais' mind, of Goethe's mind, as to the discernment of the smaller sex in all such matters, and it was one of the smaller sex that made the remark. In some respects, it is true, the Acharnians is not a typical Greek comedy. Zieliński would say it lacks the *ἀγών*, and, in fact, as compared with the Knights it has no organization, as compared with the Lysistrata it is disarticulate; and yet, as the plots of the other plays passed through my mind, I was not certain that any of them would find favor with one familiar only with the modern stage; and so, after making such an exposition of the matter as was possible under the circumstances, I laid the thing up in my heart, saying sadly to myself: "So to the clear eyes of this woman Rhadamanthys, our adored Aristophanes is little better than a monkey. *καλός τοι πίθων παρὰ παισίν, αἰεὶ καλός.* Nay, a monkey without even an organ-grinder to give some semblance of rhythm to his antics." And then somewhat fiercely: "And is she to blame, when scholars actually edit Aristophanes without doing anything to show that he was an artist, without doing anything to show that he is aught to them except a poor punster, a broad jester, a grotesque farcer; capable, it is true, of splendid invective, capable, it is true, of lyric sweetness; but a supreme artist —hardly." We have all seen children pick up Chinese firecrackers that had failed to go off by reason of a defective fuse, break them in two, and apply a match in the hope of bringing out a little fizz, a little spurt; and so we may fairly say that to some people Aristophanes is a string of just such dead firecrackers, out of which scholiasts and annotators try to elicit a faint semblance of fun. Now, I do not consider myself inaccessible to a joke. If I were, I should hardly be the American I am; and, in fact, I may claim to have made special studies in Aristophanic jokes: I have codified them and paralleled them, and have, in fine, done my duty by them. Nay, I have tried | to extend the sphere of them, and am very far from carrying the owl of serious politics into every part of this citadel of Athenian wit and humor. But Aristophanes is poetry, Aristophanes is art, and should be interpreted as poetry and as art; and editions like Dr. Merry's *Wasps* (Macmillan) and the rest of them, which refuse to consider the form, which do not give a *conspectus metrorum,* much less hint at the meaning of the shifting metres, fall very far short of what is due to the great genius of the poet, the great skill of the artist. To him that hath ears to hear, every metre, from entrance to exit, has its significance. It is not meaningless that the chorus of the Acharnians begins with the trochaic tetrameter and passes over into passionate cretics, that the chorus of the Wasps begins with the iambic tetrameter and falls soon after into caterwauling. 'The Thesmophoriazusae and the Ecclesiazusae have no cretics, the Nubes practically none, and their range is philosophic and artistic mainly.'[1] That is no accident, and no loving student of art will fail to listen for just such keynotes, to note just such silences. To be sure, we shall be told, as we have been told, that 'it is idle to adduce literary and metrical considerations, as to which taste and fancy may legitimately differ,' in support of this or that interpretation; and it is true that even Shelley was capable of using the vulgar iambic tetrameter amid the glories of his 'Prometheus Unbound'; but, if all this be imagination, imagination has its rights in the interpretation of works of imagination, and without imagination poetry is a dead thing as poetry. It may be profitable for correction, for instruction in righteousness; and this is one great function of poetry which the Greeks themselves valued; but we must also remember that ὅ τι καλὸν φίλον ἀεί was not spoken of the soul alone. But beside the metres there is the dramaturgy to be considered, and whether Zieliński is right or not, no editor of Aristophanes can afford to ignore him. The question of the ἀγών is one that has to be met. At the same time, it is fair to add that in his fourth edition of the *Clouds* (1894), Kock calls Zieliński's theory 'a problematic innovation,' but even he admits the importance and suggestiveness of the investigation, and does not dare ignore it, although 'practical considerations' have prevented him from substituting the new order for the old.

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[1] See my remarks in J. H. U. Circulars, Aug. 1883, based on Dr. Miller's figures.

THE FABLES OF PHAEDRUS

XV 520

In his *Inaugural Lecture on the Fables of Phaedrus,* Professor Robinson Ellis returns from his excursions to outlying authors and occupies a domain which is indisputably worthy of his rare erudition and his acute criticism. For him Phaedrus is a natural sequence to Avianus, but while the importance of Avianus for the history of the fable, for the study of form, is not to be underrated, it may be pardonable to say that the average student reads Ellis's Avianus for Ellis rather than for Avianus; whereas the problems suggested by Phaedrus have much greater piquancy than the tradition of the fable and the variations of Latin quantity. If, as Professor Ellis maintains with Schwabe, against Wölfflin, Phaedrus was a Greek by birth, not merely by culture, we may well seek in his poems the evidence of that rebellious spirit which the *Graeculus esuriens* of the Empire must have cherished in his heart of hearts. If this be so, we should have in Phaedrus a forerunner of the hireling philosopher, the domestic chaplain, whose woes are set forth by Lucian in his famous tract. The fable has always been the vehicle of the opposition from Aesop's time down, and we are not surprised to find that the freedman of Augustus became a literary *frondeur* in the reign of Tiberius, and that Sejanus read into or read out of the fables of Phaedrus a satire on his domination. The various fables that have been picked out as the cause of the prosecution of Phaedrus by the omnipotent favorite are discussed by Professor Ellis, but the fact is that it would have been hard to write anything under the Empire that might not be brought under the dread rubric of *maiestas,* and if scholars have elicited all manner of sly allusions from the crabbed verses of Persius, one can readily understand that the first two books of Phaedrus contained matters enough to enrage Sejanus. Fables such as 'The Wolf and the Lamb,' 'The Frogs seeking a King' and 'The Frogs protesting against the Marriage of the Sun' may well have been counted flat treason.

But apart from references to current politics and contemporary politicians, there is a strong personal note in everything Phaedrus has written that rings through Aesopic fable and mischievous anecdote, and it is to be hoped that this Inaugural Lecture is only an introduction to an edition which shall delight us by a new revelation of Phaedrus the man.

The sketch of Phaedrus's life and the characteristic of the different books are followed by an account of the MSS and editions, in which Professor Ellis shows, as is his wont, his fellow-feeling with the great scholars of the past, and the lecture concludes with a discussion of the Perottine fables, under which head the author takes up the literary characteristics of Phaedrus, whom he counts among the best writers of Rome, adding emphatically: 'The Latin of the fables is the pure, undebased Latin of the best period of the golden, not the silver, age.' As to the thirty-one new fables in Perotti's Codex, | Professor Ellis admits their general resemblance to the genuine collection in style, language and metre, but sides with Heyne and Riese in pronouncing them to be a work of antiquity 'assignable to some rival of Phaedrus, but greatly inferior to Phaedrus in genius and purity of diction.'

ASPASIA

XVI 125

[There is a] chapter in v. Wilamowitz-Möllendorff's *Aristoteles und Athen*—a work of manifold interest and incitement—in which he takes up the Aspasia legend with his wonted asperity (II 99). He protests, and not without reason, against making Perikles a Maecenas or a Lorenzo de' Medici, and as a part of his thesis he assails Aspasia in Aristophanic or rather Dikaiopolitan style. Aspasia, he maintains, was nothing more to Perikles than Herpyllis was to Aristotle. No decent woman in Athens could have been called Aspasia, and while the Ionians were not so particular, Aspasia was a favorite hetaira-name even among them, and the tradition that she had a father, Axiochos of Miletos, is offset by the other tradition that she was a Carian. Really this is abusing the proverb ἐν Καρὶ κινδυνεύειν. However, Wilamowitz, if ungallant, is interesting, and goes on to explain the origin of the Aspasia-myth. Aischines, the Sokratic, took it into his head to make what we should call a Ninon out of her, and idealized her so far as to represent respectable people as visiting at her house, among them Xenophon and his wife—a droll anachronism. Still, Xenophon was pleased at this compliment, and | returned it after the fashion of his time—and our time. In Mem. 2, 6, 36 Aspasia is represented as past mistress in the art of matrimonial negotiations, and in Oec. 3, 14 she is cited as a person experienced in managing an establishment—no excessive praise. This is the way in which the Egeria of Perikles was started, and, once started, she was taken up by the author of the Menexenos. Of course, Wilamowitz is incensed at the revived belief that the Menexenos was written by Plato, who was not the man to make a heroine out of an hetaira. "It is no small sign," he adds, "of the dignity of Attic history that only one female figure occurs in it—only one, but she dominates it throughout: The Virgin of the Acropolis." All this is sadly old-fashioned, but it may be mentioned that in the same chapter Wilamowitz draws a picture of Perikles which it is a pleasure to read after soiling one's self with the scandalous stuff that Plutarch has heaped up about the name of the great Athenian, to the effacement of his noble image. But the work of Perikles, W. insists, was the work of a great statesman, not of a universal genius. Parthenon and Propylaea, he contends, are no more evidence of his taste than the creations of Schinkel are evidences of the taste of Frederick William III, and all the rhetoric about the intimacy with Pheidias, the community of ideas between statesman and sculptor, is rubbish. Pheidias was and continued to be a *βάναυσος* in the eyes of Perikles and men of his stamp. Such plain speaking helps to clear the philological air, even if some of us find the draught too strong, and close the windows hermetically with a shiver, as in a German lecture-room.

THE RATIONALISM OF EURIPIDES

XVI 261

The thesis maintained by Dr. Verrall in his *Euripides, the Rationalist* (Macmillan) is not merely that Euripides was a rationalist, but that he was a *consistent* rationalist, and not only made use of his characters to discredit the established order of religion, but contrived the plots of his plays so as to bring contempt upon such articles of faith as the resurrection from the dead, the being and attributes of Apollo, and the veracity of the Delphic oracle. Such plays as the Alkestis, the Ion, the Iphigeneia among the Taurians are deliberate mystifications, and the study of Euripides is 'confusion, vexation, waste of spirits and time,' unless one takes the right point of view and stands where one can catch the wink which Euripides tips to the sympathetic unbelievers. Needless to say, the theory is advocated with great ingenuity and unflagging liveliness of style. That Dr. Verrall will carry the world with him to the extent to which he has pushed the accepted doctrine of Euripides' unbelief is doubtful. The perpetual vigilance necessary for following the mocking poet and his agile interpreter will hardly be compensated by the gain of a consistent Euripides. One of the crimes of the old *Collectanea Graeca Minora*—still a text-book in my boyhood—was the early introduction of the student of Greek to Palaephatus, and yet another contemner of the gods whom the pawky Scotch editor brought in to prevent ingenuous youth from worshipping the heathen deities was Lucian. Now if Palaephatus and Lucian—the one with his drybones rationalism, the other with his hollow merriment—are to be our guides to the understanding of Euripides, the older generation of scholars will refuse to join in the quest, and leave investigators of a more modern breed to nose out further impieties in a poet who is first a poet and then, if you choose, a mystifier, and not the other way.

THE CHARACTER OF ANTIQUE METRES

XVI 393

After an interval of thirty years we have the *editio altera* of Lucian Müller's standard work, *De Re Metrica Poetarum Latinorum praeter Plautum et Terentium* (Petersburg and Leipzig, Ricker). We have not to do, as he himself tells us, with a convenient manual for ingenuous youth. This want is supposed to be supplied by the smaller book, which has recently been translated into English by an American professor. 'Neque vero,' he says (p. 114), 'enchiridia aut centimetros puerorum in usum perscribimus sed libero ingressu ut quaeque digna memoria et frequentia arte Latina evenere exponimus.' It is a leisurely book and written for leisurely men. It is a book made for a land of long winter nights, of bubbling samovars and cigarettes without end. We expect and we find a *vita senis,* an autobiography which is not confined to the space between the lines in the body of the book, but is adumbrated in the 'Greeting to the Reader'; and not the least characteristic passage is one in which the memory of Bonn and its discords tells on the concord of Lucian Müller's grammar. 'Ibi invenimus,' he remarks, 'professorem quendam, qui cum confuso ingenio esset et conmoto, hoc tamen clare perspexit et acute, *gravem* admodum sibi *nos* fore et *incommodum,* si Bonnae maneremus.' And when, in opposition to Usener and to Bergk, he rejects the theory of the gradual evolution of the hexameter, and says 'Omnia perfecta ex se nascuntur,' is it going too far to suppose that he is thinking of himself? 'Lucianus Müllerus videtur mihi ex se natus,' with apologies to Tiberius and Rufus.[1]

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[1] Compare Tacitus, Ann. XI 21.

But it were perhaps better to pass over so important a work in silence than to make flippant mention of it, and it is much to be hoped that the *De Re Metrica* will find a competent reviewer in the pages of this Journal. Still, the reappearance of the book calls up a problem, or rather a series of problems, which the teacher of youth cannot shirk. What is to be done with the spiritual side of antique metres? Are we to content ourselves with giving the mere schemes of the metres and say nothing of their character? English scholars, as we have seen, are capable of publishing the Greek dramatists without so much as a *conspectus metrorum,* but even those who do not go so far as this in the way of abnegation are shy, perhaps justly shy, of calling attention to the moral and aesthetic effect of the various rhythms employed by the classic authors. The question is one of very pressing importance when we take up Horace. The variety of measures in the first book of the Odes is emphasized by Horatian scholars. Lucian Müller has a chapter on it. Now, shall we call this a conscious display of metrical versatility, and that alone? Or are we to attach the same ethical character to an Alcaic or Sapphic strophe in Latin as to an Alcaic or Sapphic strophe in Greek? Professor Tyrrell, in his delightful book on *Latin Poetry,* maintains that the Odes are little more than experiments in the Greek lyric metres, and I must confess that to a | Grecian the thesis is tempting; and yet in a recent volume of the *Revue de Philologie* (see AJP. 16. 256), M. René Pichon maintains that 'in determining and observing the ethos of the different metres Horace shows himself an artist in the true sense of the word.' Professor Smith, in his well-balanced edition of the *Odes of Horace* (Ginn)—one of the most thoughtful and serviceable editions we have had of late years—calls attention to the 'similarity of character and identity of metre' in the first six odes of the third book, whereas Mr. Gladstone, in the preface to his translation, says that Horace in most cases 'employed the same metre for odes the most widely divergent in subject and character.' To be sure, he adds that 'Horace knew the capacity of his respective metres and how far he could make them elastic for particular varieties of use.' But it is very much to be feared that the 'elasticity' of the Alcaic and Sapphic is a fancy. The *Carmen Saeculare* is more Greek in its structure simply because it was intended to be sung, and the dreadful mechanical caesura is no longer insisted on. There is very great danger in seeing especial beauty in this or that metrical effect. Those who remember Chase's *Horace* will doubtless recall that editor's renderings of Nauck's fancies on this subject, and Chase's pupil, Professor Smith, with whose sobriety no one will quarrel, forgets himself so far as to emphasize the rhythm of Od. III 3, 35. 36:

adscribi quietis
ordinibus patiar deorum.

'The beautiful rhythm,' he says, 'enhances the impression of serene existence which the words convey.' Unfortunately, the beautiful rhythm is word-foot for word-foot the same as in a preceding strophe:

pugnacis Achivos
Hectoreis opibus refringit.

Indeed, it seems to be hardly safe to look for symbolism in any measure that Horace has subdued to familiar use, and the odes that are the most interesting from the ethical side are precisely those that are clearly translated from the Greek—the odes that are composed in the rarer metres. So there can be no question about the ethos of the solitary Ionic poem (III 12). So the greater Asclepiadeans are all translations, and all carry with them in their triple *syncopé* and *toné* a moralizing cadence, a note of protest. Those who come after us, however, will in all likelihood find this explanation of the tone of remonstrance as fanciful as Nauck's remarks on the 'steady march of the weighty choriambs,' and send the lyric logaoedi to keep company with the dramatic logaoedi.[1] Still, whatever these choriambs are, they are not 'weighty,' and there can hardly be any mistake about the logaoedic movement. At all events, the effect of 'tu ne quaesieris,' of 'ac ne quis modici transiliat munera Liberi,' and 'quae mens est hodie, cur eadem non puero fuit?' is the same as that of Catullus's solitary experiment in the same metre (XXX): 'Iam te nil miseret, dure, tui dulcis amiculi?' By the way, it is a | pity that the name Asclepiadean has been fastened to a metre which comes so distinctly out of the heart of lyric life, the metre of the fragment of Sappho (68 Bgk.) which Swinburne makes so prominent in his Anactoria.

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[1] 'Glyconeos quoniam Sophocles et Euripides et Aristophanes et in luctu et in risu et ad gravissima et ad levissima adhibuerunt paene eosdem, ἦθος non innatum habere sed a musica arte accepisse consentaneum est.'—v. Wilamowitz-Moellendorff, Commentariolum Metricum, II.

Another solitary experiment is the famous sixteenth epode—doubtless after the Greek—in which the hexameter contrasts with the pure iambic as poetic dream with prosaic reality. 'In form,' says Professor Smith, 'as well as in poetic sentiment the epode is among the most perfect pieces that Horace has left us.' In form, doubtless. As to the 'glow of youthful enthusiasm and patriotic fervor,' that is another matter; but the symbolism is transparent, and it seems strange that Nauck or any one should have said that this 'combination of hexameter and pure iambic senarius has a stately harmony suited to grave, earnest thoughts and passing no less easily into a flow of happy aspirations.' The combination of heroic hexameter and iambic trimeter is apparently very old, and from the beginning bears the character of cruel contrast, which, of course, is heightened by keeping the iambus pure. Among the solitary experiments of Catullus is the movement—which one may dare call the ignoble movement—of the iambic tetrameter catalectic (XXV):

> Remitte pallium mihi meum quod involasti.

Here too the *ethos* is undisputed, but it may be not superfluous, in view of the neglect of such things in school editions, to emphasize the delightful use which Aristophanes makes of this metre in the Knights. Kleon is an heroic rascal, and evidently feels himself degraded by the necessity of fighting Agorakritos with his own weapons; but he cannot do otherwise, and the debate begun by Agorakritos in iambic tetrameter (v. 335) is necessarily kept up in the same; but when Kleon sets the pace (v. 763), he strikes out in the grand anapaestic tetrameter. But the chorus mischievously forces the controversy back into the iambic strain (836), and we see how Kleon is again compelled to occupy the same unheroic level with his antagonist. At the close Agorakritos rises with the chorus to anapaestic heights.

Kleon's fate is to dwell in indecencies forever, and his curse is to ply the same trade as Agorakritos had plied—iambic tetrameter and all.

> οὐδὲν μέγ' ἀλλ' ἦ τὴν ἐμὴν ἕξει τέχνην.

A GLOSSARY OF GREEK BIRDS

XVI 527

In a little book which was popular thirty years ago and may, for aught I know, be popular now—*Day-dreams of a Schoolmaster* (p. 188)—Mr. D'Arcy W. Thompson amused himself by constructing a charade on *cornix,* a bird which he proceeds to identify with κόραξ. The slip is pardonable or not, according to one's standard in such matters. At all events, it is interesting to find a *Glossary of Greek Birds* (Oxford: Clarendon Press; New York, Macmillan & Co.), dedicated to the elder D'Arcy W. Thompson by his son, who bears the same name and who looks at *cornix* and κόραξ with ornithological eyes. Of late years we have had several monographs on the birds of antiquity, Lorentz on the dove, Keller on the hawk, Baethgen on the cock, but nothing that rivals the completeness and erudition of Mr. Thompson's book, which will be welcome to every classical scholar. It is to be noted that Mr. Thompson is more shy of identification than some scholars, but this caution is natural in a Scotchman and a professor of natural history. On the other hand, however, he is much given to astronomic symbolism, and is prone to seek the birds of the air in the constellations of heaven. That is at all events a happier field than the regions of phallic mystery, and it is not surprising that, when he comes to κορώνη, he contents himself with a modest reference to the commentators on Pindar, P. 3, 19, where, it will be remembered, Boeckh apologizes for the *sordes* into which he has plunged. And yet the phallic interpretation seems to be inevitable. Comp. the oracle cited on O. 4, 19: ἱστοβοῆι γέροντι νέην ποτίβαλλε κορώνην, and the famous epigram of Archilochos:

> συκῆ πετραίη πολλὰς βόσκουσα κορώνας (= πορνοβοσκός)
> εὐήθης ξείνων δέκτρια Πασιφίλη.

For similar use of bird-names see Bücheler, Arch. [f. lat. Lex.] II 116.

HERODOTUS

XVII 126

A very different work from Mr. Forbes's *Thucydides I . . .* is Mr. Macan's edition of Herodotos: *Herodotus, Books IV-VI* (London and New York, Macmillan & Co.), in two volumes, the first volume containing introduction, text and commentary, the second a number of special researches and disquisitions the mere titles of which would tax the space of *Brief Mention.* True, like Mr. Forbes, Mr. Macan is not a grammarian, and his occasional grammatical notes are out of keeping with the learning, the research and the insight which the editor shows in historical and anthropological matters. . . . | But when we leave grammatical ground there is another Macan, from whom much is to be learned. Especially interesting in the introduction to the first volume is Mr. Macan's elaborate analysis of the triad which he has undertaken to edit and the advocacy of the unity of the three books, suggesting as that unity does, the tripartite structure of the work and a ground-plan of the whole. The travels of Herodotos in the regions described in this triad, which may be called the second volume of his history, come next under discussion, and then follows a characterization of the way in which Herodotos handled his material. Here we have criticism and selection, there presentation and creation. For Herodotos is not merely an artist, and after making all necessary deductions Mr. Macan grants that for us Herodotos is the father of criticism as he is the father of history. And well he might be, for the antique ἱστορία involves criticism *ex vi termini.* Herodotos puts his own interpretation on natural phenomena, and a very respectable interpretation it is sometimes, as Huxley and others have shown. 'It is very seldom, if ever,' says Mr. Macan, 'that individual conduct is explained by Herodotus in a way which is unnatural or psychologically untrue.' On the other hand, he seems to Mr. Macan to lack political insight, and he ascribes 'the profounder glimpses of policy and political causation, which traverse or illuminate his pages, either to a better source or group of sources, or to the irresistible logic of facts, honestly narrated and recoverable or replaceable in chronological order.' 'The irresistible logic of facts' is a phrase like any other. 'The indifference shown by Herodotus in his rationale of human conduct, for the merely utilitarian motives, may be traced,' says Mr. Macan, 'at least in part, to two principles. The first is that Herodotus loves a good story and writes for lovers of good stories, for the many rather than the few: he was a *logograph,* not a sophist, and took Homer rather than Anaxagoras for his master.' Surely a logograph and not a sophist is a false antithesis. The sophists were famous storytellers, and this mark of their tribe lasted through all the centuries. It is true of Protagoras—witness the Platonic dialogue of that name: it is true of Lucian. The other principle on which Mr. Macan lays stress is the supernatural element. Herodotos was a devout man, in a sense; but in a matter involving religious feeling so many attitudes are possible that it is always dangerous to formulate, to categorize. It is perfectly possible to consider the faith of Herodotos as an official faith, a *parti pris* faith, in the face of the unbelief that prevailed so largely in the circles in which Herodotos moved. It is perfectly possible to say that he was a good Church of Greece man. But everything Herodotean is still subject to revision, and however one may differ from Mr. Macan at various points, he has made a substantial contribution to the study of Herodotos and added new zest to the work of one of the most fascinating, large-minded, artistic and lovable natures in the whole world of classical literature.

PINDAR

XVII 517

Christ's new edition of Pindar—*Pindari carmina, prolegomenis et commentariis instructa* (Teubner)—is conservative in text and sober in commentary, and the student who approaches Pindar under Christ's guidance need not fear any trouble from the modern fads that haunt this 'field of the Charites.' No recurrent words, no Terpandrian νόμοι, no forced symmetries, no grammatical subtleties, no basic thoughts, no mythological parallels, no occult histories. Common sense reigns supreme, and those who demand not common sense, but uncommon sensitiveness for the appreciation of poetry must betake themselves elsewhere. . . . The commentary does not err on the side of diffuseness, but, while no one nowadays will quarrel with conciseness, how far Christ's notes meet the just demands of the student is another matter. An editor may do what he pleases in the *prolegomena,* but in the commentary he has no right to limit his notes to what he finds of interest to himself. He has a duty to those who consult him, above all a duty to those whom he undertakes to guide. Every difficulty should be fairly met, and a note on one peculiarity of an author holds the commentator to a note on every peculiarity of like moment. The beginner in Pindar, if confined to Christ's edition, will often miss the touch of a helping hand, and the lover of Pindar, no matter how averse he may be to phrase-making, would like to have just a breath of the *amabilis insania* that causes so many old men to dream dreams and so many young men to see visions when they enter the precincts of Pindaric poetry.

HORACE'S GREEK GIRLS

XVIII 122

Horace's Greek girls are fictitious. No human being—not even the author of the Amores (III 7, 26)—would have been equal to so many sweethearts. But, however unreal they are, it is the scholar's business to find out the origin of their names. Milton's Amaryllis comes straight from Vergil, Milton's Neaera comes straight from Horace, hair and all, and in like manner Horace's Neaera comes straight from Parthenius. There was a Milesian lady of that name, a name which would have been tolerable in the home of Aspasia (30), and we all know what manner of woman the Neaira was that figures in Ps. Dem. LIX. Lyce's name is borne by an ancient Greek light o' love, Λύκα. Lyde was the sweetheart of Antimachos. Asterie recalls the famous epigram ἀστέρας εἰσαθρεῖς, ἀστὴρ ἐμός, and Asterie was doubtless a fallen star. In short, the proper names of these improper persons are clothed or must have been clothed with literary atmosphere, and I do not believe that Horace had the courage to invent so much as the name of a Greek *cocotte*. So *Megylla* or *Megilla* is not a chance name selected for its smooth sound, as Orelli would have us believe. Megylla was doubtless a great scamp, and we find a Μέγιλλα playing the part of an ἑταίρα in Lucian. Nor is the adjective *Opuntiae* taken at random. Megylla was a Locrian, and every one knows what manner of songs the Λοκρικὰ ᾄσματα were (compare 9. 458). Now, I do not say that Horace belongs to those who are capable of alluding to Doll Tearsheet and Moll Flanders without having met a Doll Tearsheet or a Moll Flanders in the flesh, but he is a bookman through and through, and Greek is necessary to the appreciation of him even in a school edition.

GOOD ENGLISH

XVIII 124

In the matter of English *di me pusilli finxerunt animi.* I am conservative by nature, by education, by profession. I do not glory in American English unless I am backed by ancient usage, and I am mortally afraid of my transplanted fellow-countryman, Dr. Fitzedward Hall. His 'Modern English' is always at my elbow, but I am afraid to consult it too often, lest I should cease to write altogether, and writing is my trade. The letter A in the Oxford Dictionary caused me sleepless nights. To be sure, I was comforted for having used *aloofness* in my Pindar, but I could not deny that I had once or twice in my life employed *aside* in order to vary the monotony of *apart,* and when Dr. Hall transfixed an American scholar for having used *at that,* I felt as if his spear had gone through me also. And the worst of it is that in my Essay on Platen the wretched phrase makes a rhyme with 'flat,' and I have never been able to think of a good equivalent. Of late, *around* has begun to haunt me, and when 'fond memory brings the light of other days around me,' I bethink me of the many passages in which I and other people—notably English classics—have used that unnecessary 'a.' If, then, I am somewhat given to Biblical phraseology, it is because

I can cling to the altar of the Authorized Version and feel myself fairly safe. But my timidity does not keep me from indulging in a certain fearful joy when any one is bold enough to try conclusions with Dr. Fitzedward Hall, and this is what Mr. Ralph Olmsted Williams has done in *Some Questions of Good English Examined in Controversies with Dr. Fitzedward Hall* (New York, Henry Holt & Co.). All I dare say is that it is very good reading.

WOMANHOOD IN PINDAR

XVIII 124

'Eine edle Frau giebt es nicht bei [Pindar],' says Wilamowitz in his recent edition of the *Choëphori* (*Das Opfer am Grabe,* p. 30). That is a hard saying, especially to an editor who has ventured to call Pindar 'a manner of Frauenlob' (see my Pindar, p. 201). Surely Alkmene is not unworthy of her son (N. 1, 50). It means something that Cheiron is known by his mother's name and that the pure daughters of the Centaur reared that model prince Jason (P. 4, 103). The Ninth Olympian is given up to the Eternal Feminine, and the lofty realm of personifications is full of goddesses. If the worship of the Virgin Mary is a tribute to womanhood and motherhood, something is to be said for Pindar's shining forms arrayed in woman's garb.

ANTIQUE HUMANITY

XVIII 242

Professor Max Schneidewin has presented the world with a bulky volume of 558 pp. entitled *Die antike Humanität* (Weidmann), in which he has brought together, without any attempt at literary finish, many facts and reflexions in regard to a theme of permanent and universal interest. The author does not profess to have ransacked every nook and corner of antiquity for documents, and the draughts he has drawn on Cicero, whom he sets up as the accepted type of antique 'humanity,' are so considerable that this book may be regarded as a companion-piece to the slighter performance of the same writer published in 1890, 'Die Horazische Lebensweisheit.' No wonder, then, that the work revives for the reader the charm of Cicero and Cicero's circle, which is not less real because it is exotic, which, like the charm of the winter palaces of Russia, is only heightened by the rigor of the atmosphere without. When we are with Cicero we are in good society, society that is redolent of Scipionic traditions, and it would be rude to scratch the skin of this and that Roman grandee and compare the fine Greek sentiments with the merciless downrightness of Italian action. Doubtless Cicero, the *novus homo,* and Horace, *libertino patre natus,* were saturated with Greek 'humanity,' but the Greek must have the credit of it all, directly or indirectly, and there is evidence enough that the Hellene or Hellenist, Greek or Greekling, whichever you choose, was fully alive to the essential hardness of the Roman character and was fully aware of his own success and his own failure in the emollient process.

CICERO'S INFLUENCE ON THE AGES

XVIII 242

But there are other sides to Cicero than the Greek side, the ethical, the philosophical, the humane side. He was much more than a translator of Panaetius, though the *de Officiis* has proved itself a potent book; much more than a clever lawyer, though the French Revolution is said to have been the work of lawyers; and in an essay which takes the form of a discourse in celebration of the second millennium of Cicero's birth, Professor Zieliński has produced a sketch of Cicero's influence on the ages which forms a striking contrast to the work just mentioned, both in bulk and, if it must be said, in brilliancy. With such a champion as Professor Zieliński is, the friends of Cicero may well take heart, for, as one reads this masterly summary of Cicero's after-life, *Cicero im Wandel der Jahrhunderte* (Teubner), Drumann's savagery and Mommsen's sarcasm, the bludgeon of the one and the rapier of the other, lose weight and point. The salient features are tipped with light, and the test-question, 'What thinkest thou of Cicero?,' is most effectively put to the leaders of human thought and action. Cicero's immense influence on style is generally recognized after a vague fashion, though perhaps few are aware that every penny-a-liner on the daily press is swayed by his | example and his precepts; but his influence on the course of history at its critical points is a matter that only such a cross-section as Zieliński has given us can bring to the consciousness. What Cicero did for Christianity, what for the Renascence, for the Reformation, for the French Revolution,—how he affected the leaders of those great transitional periods, this is the theme of an essay which combines the rhetorical swing of the panegyrist with the sober merits of historical research. That Augustin was converted by reading Cicero is a familiar story, and no one that has once read is likely to forget the passage in Luther's Table-talk in which he extols the man who has wrought and suffered above that 'ass of leisure, Aristotle'—'weit überlegen,' he says, 'dem müssigen Esel Aristoteli'; but the influence of Cicero the humanitarian on Voltaire, of Cicero the orator on Mirabeau, of Cicero the republican statesman on the leaders of the French Revolution is not always present to the average mind. Vergniaud was the Cicero of the Gironde and denounced Robespierre in phrases borrowed from the Catilinariae, and Robespierre defended his cause and prolonged his power by a telling use of passages taken from the *Oratio pro P. Sulla.* With the close of the French Revolution Zieliński bids the procession stop and contents himself with citing Taine to show the estimate in which Cicero is held by that penetrating student of history and literature, and with reinforcing in a brief summary the important lesson that with every advancing stage of culture the vision for the antique becomes wider and deeper and that the value of the antique is enhanced from stage to stage.

THE ANTIQUE DRAMA

XVIII 243

All who admire the scholarship, the precision, the balance of M. Henri Weil will be glad to have in a convenient volume the collection of his papers entitled *Études sur le drame antique*

(Hachette). Nearly all these studies belong to a recent period. One, it is true, goes back to the remote date 1847, one to 1864, but of the remaining eight there is none older than 1886, and the eighth deals with the important work of M. Masqueray, *Les formes lyriques de la tragédie grecque,* which was published as late as 1895 and is still awaiting the notice it deserves in this Journal. It is a book which M. Weil justly praises for the exhaustive command of the literature, its wide scope, its fine appreciation of the ἦθος of the lyric measures of tragedy. M. Weil's admiration of Wilamowitz's *Herakles,* the subject of another chapter, is frankly expressed, while he preserves the independence of his judgment in details, a hard thing to do, if one yields at all to the rush of that fervid genius. Zieliński's ἀγών with all its minute subdivisions M. Weil cannot bring himself to accept, but he recognizes, as some have refused to do (10. 383), the popular element that lies at the basis of the comic debate, and compares the quarrel between tanner and sausage-seller in the Knights with the altercation of the modern carnival. "On pense," he says, "à notre carnaval: deux masques se provoquent, se criblent de lazzi; on fait cercle autour d'eux, on les encourage, on les excite, comme fait le chœur de l'antique comédie. De pareilles scènes n'étaient sans doute pas rares dans les joyeux ébats des Dionysiaques." In another article M. Weil takes up M. Decharme's book, *Euripide et l'esprit de son théâtre.* M. Decharme is especially emphatic on the | atheism and rationalism of Euripides, and here, as elsewhere, M. Weil has a wise word of caution. True, every scholar knows that atheism does not mean the same thing in Greek as it does in English (17. 362), but it was well worth the while to say (p. 105): "Si l'on dit que le théâtre d'Euripide agit comme un dissolvant sur les vieilles fables et les croyances populaires, on dit vrai, mais on ne dit pas tout. Euripide n'a pas seulement ébranlé les opinions reçues, il a puissamment contribué à répandre une conception plus haute du divin, qui devait être celle de l'avenir." In the same paper Dörpfeld's theory of the stage comes up. M. Weil minimizes the difference between the old view and the new, but holds after all to the raised wooden stage, and the words ἐπὶ τῆς σκηνῆς are to him a stone of stumbling, as they have been to many philologians (18. 119).

"Il faut vraiment," he says, "beaucoup de bonne volonté pour traduire [ces mots] par *près de la scène* plutôt que par *sur la scène,*" and after the appearance of Dörpfeld and Reisch's book he adds: "Tout le monde ne se persuadera pas non plus que les acteurs sont appelés οἱ ἀπὸ σκηνῆς parce qu'ils sortent de la σκηνή."

BACCHYLIDES

XVIII 492

The long-expected edition of *Bacchylides* was received at the office of the Journal from the authorities of the *British Museum* after the present number had been made up, and there is no space for a full account of this priceless addition to the Golden Treasury of Greek Lyric Poetry. The editor is the distinguished scholar F. G. Kenyon, whose mastery was evinced by his Ἀθηναίων πολιτεία and his *Herondas,* and there is no one who will begrudge him the privilege of another *editio princeps.* This time Mr. Kenyon's rare palaeographic ability was not put to so severe a test and he has had the advantage of help and counsel from eminent Hellenists, from Jebb, with his faultless taste and his unique faculty for Greek verse-composition, from the lamented Palmer, from Blass, the skilled palaeographer, from Sandys, with his wide command of the whole Greek domain. But it is Mr. Kenyon's edition after all, and to him the gratitude of scholars is first due. Twenty poems, some of them entire, have been brought to light and a new chapter in the history of Greek literature has to be written. Before many days the philological world will be flooded with literature on the subject, with emendations, restorations, characteristics. The happy hours of the first possession will be succeeded by weeks muggy with extemporized learning—extemporized, for comparatively few are the scholars who have earned the right to speak authoritatively by reason of special studies in this too much neglected domain of Greek poetry; and in the dense air which is about to envelop Bacchylides, the memory of these three or four undisturbed days will come back with the sigh, *fulsere vere candidi tibi soles.* True, every one knew in advance from the old fragments what manner of poet we were to expect; no οἰόφρων πέτρα like Aischylos, no τανύπτερος αἰετός like the Theban singer, but a clear and fluent and brilliant master of his art, one who well deserves the title by which he calls himself in one of his Hieronic odes, 'a honey-tongued Keïan nightingale.' Still, Bacchylides has given us much more than we could have dreamed of, combinations that no one could have anticipated, dramatic effects which theorists had denied to lyric poetry, and, like Cortes' men, scholars are looking at each other with a wild surmise. But amid all the joy over the new treasure and the endeavor to master the new points of view, the lover of Pindar may be pardoned for thinking chiefly of the important accession to the Pindaric apparatus that has come to us through the discovery of Bacchylides. Here he welcomes confirmation of previous judgments, there he yields with what grace he may to the contravention of cherished views. Fourteen of the poems are epinikian odes, and enough of these are sufficiently well preserved to show that they are built on the same lines as those of Pindar's Songs of Victory. The type is older than Pindar. It is in the handling of the type that the differences come out. Praise, myth, praise are found as in Pindar, and those who believe with Drachmann that the myths | are mere ἐμβλήματα will doubtless point to Bacchylides with triumph. But others will maintain that Pindar has put a deeper meaning into the conventional adornment, and that Bacchylides was satisfied with the mere embellishment, and has given us a Euripidean as over against an Aischylean choral. Those who have made so much of recurrent words in Pindar will find that Bacchylides lends scarcely any handle to repetition as a τεθμός of lyric poetry, as an indication of the various members of the Terpandrian νόμος. No such toying iteration is to be found in Bacchylides as we have, for instance, in Pindar's Sixth Olympian, and those who are not willing to concede that Pindar, like other strong natures such as Samson and Aias, delighted in the play on words, will have to set up the theory that Bacchylides deliberately abandoned the technique of repetition and paronomasia just as alliteration was abandoned in English poetry. The short line which reigned in the days before Boeckh will probably be brought to honor again by this MS of Bacchylides, but to those who are familiar with the principles of kolometry the short line is merely a matter of convenience to the eye. Those who have learned to recognize the importance of the literary sphere for syntax and of syntax for the literary sphere will be interested to find that different as Pindar and Bacchylides are in race, in gifts, in temperament, the lyric law keeps them to the same range. One has not much new syntax to learn in passing from Pindar to Bacchylides.

But while the lover of Pindar may be prone to dwell on the resemblances and differences of the two rival poets, the student of Greek literature in general will be most interested in the "lyrical idylls," as the editor calls them. One of them tells of the demand for the surrender of Helen, another of Deïaneira's gift to Herakles, yet another and a most spirited poem of the contest between Minos and Theseus, in which Theseus trusts himself to his father Poseidon with all the unreserve of the divers in the Bay of Naples. Most remarkable of all is a lyrical dialogue between Aigeus, king of Athens, and Medeia, his queen, which not only increases our repertory by a fine poem, but constitutes, as Mr. Kenyon says, "a striking and, in some respects, unique addition to our knowledge of Greek lyrical composition."

Some of the poems are much mutilated and tempt the restoring hand. Would that a thorough study of the odes that remain entire might precede the ready fancy of the multitudinous guessers! But the wish is vain. As I lay down my pen I catch sight of strings of unconvincing restorations and, which is worse, hear a critic's voice declaring Pindar a landlubber and Bacchylides a seasoned sailor. It is true that Pindar's fellow-Boeotian, Hesiod, was a landlubber *οὔτε τι ναυτιλίης σεσοφισμένος οὔτε τι νηῶν* (O. et D. 649), but even he had to make space for navigation, because his brother Perses might take to the sea. "The Boeotians," says Mr. Roberts the apologist, "never made use of the sea, favourably situated as they were, to the same extent as the Dutchmen,"[1] with whom he parallels them; but for all that the land that had been the abode of the Minyan vikings, that headed the catalogue of the ships in Homer, that had Aulis for a harbor, can hardly be classed as the home of the landlubber, and I may not have blundered so much after all in calling attention to the sea-air in Pindar.[2]

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[1] The Ancient Boeotians, p. 59.

NATURAL SCIENCE VERSUS HISTORICO-PHILOLOGICAL SCIENCE

XX 225

History and philology, it is commonly contended and commonly conceded, lack the exactness of the peculiar methods of natural science.[1] They give, for instance, no scope for experiment, the | great instrument and the great verifier of research. This is Wachsmuth's point of view, and those who have had occasion to plead for the educational value of philological studies are not dissatisfied with it. Life is not an exact science, and the problems of conduct—which constitutes life—are not physical, much less mathematical, problems. But it may be contended that in regard to the certainty and uncertainty of the results, in regard to the inexhaustibility and absolute trustworthiness of the material, there is no such thoroughgoing difference between the two domains of knowledge. Nay, even the impression of the greater exactness of physical methods, of the greater certainty of the results and the deeper insight into the concatenation of the phenomena is due to the erroneous conception of scientific operations that belong to different stages of investigation. The imposing word 'law' is used in the physical world of mere hypotheses, of mere convenient groupings of analogous phenomena. True, the number of observations in the domain of natural science is much larger and there is a much larger sum of results to be gained by means of pure induction. But error is not excluded from the one field any more than from the other. A mistake in reading a microscopic preparation is parallel with a mistake in reading a palimpsest. The difference is simply in the material. That material is far richer in the domain of physical science; but there are no unbroken series in physical science any more than in history and philology, and as to the ascertainment of the facts, repeated study of the material gives the historian, the philologian something of the same advantage that the man of physical science finds in experiment. Neither physicist nor historian can rest satisfied with mere inductions, and both domains are open to the invasions of subjectivity. Law is for both often nothing more than a figure. Chemical affinity and attraction of gravitation explain nothing. Heredity, adaptation and differentiation, the wave-theory of light and electricity are mere hypotheses, and the survival of the fittest in the realm of nature has recently been offset by the scientific theory of the extirpation of the best in the realm of political life. The main difference between the two groups lies not in the greater exactness of the methods and the results on the one side, and in the greater subjectivity on the other, but in the immediateness with which the physicist can observe and in the advantage he possesses of repeating observation by experiment. But the advantage is not so great as it seems. The investigator of nature is in danger of confounding genus, species and variety quite as much as is his historical brother. The inexplicable plants itself on the track of the one as it plants itself on the track of the other. The individual asserts itself in both domains, but the student of nature is interested in the individual as a type; the student of history values the individual as an individual. But | the fact is that the ancient historians were as careful of the type as Nature herself, and their typical use of historical characters presents many problems to the modern investigator.

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[2] Introd. Essay, xliii.

[1] This discussion of an interesting subject follows closely an essay by Adolf Bauer, *Die Forschungen zur griechischen Geschichte 1888-1898 verzeichnet und besprochen* (München, Beck, 1899).

CICERO'S INFLUENCE

XX 230

Men of English stock have seldom shown much sympathy with Drumann in his systematic blackening of Cicero. Life and character are not all of one color any more than the black spirits and white, red spirits and grey of the weird sisters. His political course does not commend itself to those whose motto is 'Thorough.' His eloquence is puffy to us, as it was to some of his own people; but to call his writings a Sahara, as Mommsen does, is eminently unfair, as it is decidedly inconsistent; and as one grows old one becomes more indulgent and less disposed to withhold from Cicero the terse praise of Augustus: λόγιος ἀνὴρ καὶ φιλόπατρις. In a study of rare brilliancy Zieliński has shown the immense influence that Cicero has exerted on the world of the last two thousand years, an influence no second-rate soul could have wielded; and Max Schneidewin has paid to Cicero's *humanitas* a tribute which would have been more effective if it had been less bulky, yet one which no student of ethics can afford to neglect (41). But these are both advocates and have to be studied as such. In a recent number of the *Deutsche Rundschau* (April, 1899), Professor Hübner takes the attitude of a judge, and few articles intended for the wider public deserve to be pondered so carefully by the classical scholar. He does not undertake to give a final answer to the complicated problem, but he does make the undoubted paling of Cicero's star more comprehensible. An age of radicalism and Caesarism can not be just to a *novus homo* who tried to be a conservative, and the business speakers of our time can not have much sympathy with the copiousness of the too fluent orator. Even in America delight in oratory is rapidly becoming a mere tradition. Eloquence is relegated to the less 'progressive' communities. It is Southern here as it is Southern in Europe, and Professor Hübner, familiar with Italy and Spain, tells us that one must have heard Pio Nono and Ruggiero Bonghi and Gonzalez Bravo in order to form an idea of the effect of Ciceronian oratory.

TRANSLATIONS OF HORACE

XXI 108

Frederic Harrison's words: 'Horace remains to this day the type of the untranslatable,' form one of the mottoes of Imelmann's *Donec gratus eram tibi. Nachdichtungen und Nachklänge aus drei Jahrhunderten* (Berlin, Weidmann). But this discouraging sentence is balanced by one of Herder's: 'Vielleicht hat sich kein Dichter lieblicher und öfter als Er metempsychosieret.' Now, metempsychosis, according to Wilamowitz-

Moellendorff (16), is the highest achievement in translation, so that Herder welcomes success where Frederic Harrison pronounces failure. Imelmann's specimens, which nearly all bear well-known names, begin with Weckherlin (1584-1653) and end with Theodore Martin (1878). The only other English version is by the elder Lord Lytton, and the compiler has been rather unfortunate in his choice of Martin's mate. It is nearly thirty years since I undertook to show, at unnecessary length, Lord Lytton's eminent unfitness for the task. 'Horace,' I said in the New Eclectic Magazine, April, 1870, 'is the despair of translators. His Muse, like his own Lyde, has her hair gathered into a tidy knot after the Laconic fashion. His English copies are either bald or buried under a horse-hair wig'—and Lord Lytton's copy seemed to me exceptionally bad. 'The tightly twisted toils, through which only a Marsian boar could burst, are ravelled out into a thin gauze which irritates without detaining.' The verse is 'rugged and inharmonious,' 'an Indian jungle of cretics, antispasts, molossi and proceleusmatics.' 'The rendering is needlessly verbose and abounds in Bulwerian capitals.' Adjectives are multiplied in defiance of Horace's well-known parsimony. The false picturesque is coupled with the tamest commonplace, and so on through the whole register of leaden coins which the critic of that day nailed remorselessly to the counter. I am not certain that all the details of that criticism are just, and the tone is very different from the mildness of the *Brief Mention* of to-day; but I am very sure that Professor Shorey's notes on Horace, Carm. III 9, would have helped Imelmann to a better English metempsychosis. But Imelmann's slip in one of his | English selections is pardonable, and the notes which accompany his specimens will be read with interest by students of German literature.

ARISTOPHANES' PEACE

XXI 229

In the good old times when the way to the episcopate lay through Greek, the primrose path of Aristophanes answered as | well as any other, if not better; and, apart from this tradition and despite the Biblical warning and the Greek proverb *μῦς πίττης γεύεται*, Aristophanic pitch has a certain fascination for church mice. But Dr. Merry does not intend to be defiled any more than is necessary, and he follows the late Rev. Hubert A. Holden in keeping within the limit of becoming mirth. True, the dung-beetle can not be ejected from the *Peace*. Else there would be no *Peace*. But may not comedy be washed in the waters of Philistia and may not the editor, his task done, cry out in the language of the *Peace* (v. 868): *ἡ παῖς λέλουται καὶ τὰ τῆς πυγῆς καλά?* No! he may not, for this is one of the omitted lines. But *The Spectator* tells us that the student will be 'made to see all the fun,' and this may be true, for my experience shows me that unregenerate boys are especially fond of looking up the lacunae in expurgated editions, and are not likely to miss any of the points that Dr. Merry has sedulously broken off. However, Dr. Merry has not been content with skipping verses. He has actually dared to alter them. The decent cretic *νυμφίον* has been smuggled into the place of the utterly indecent original (v. 870); but, alas! one misses the article (cf. v. 859: *νυμφίον μ' ὁρᾶτε λαμπρὸν ὄντα*), and as a Hellenist I should prefer *βινεῖν* with its right accent to *πίνειν* with a wrong one (v. 867). Nor has the Rector of Lincoln always been careful to wash Dame Comedy behind the ears. She is a Margery Daw and her uncleanliness is pervasive. So I find, to my astonishment, that v. 965 stands in all its shamelessness: *οὐκ ἔστιν οὐδεὶς ὅστις οὐ κριθὴν ἔχει.* It is a passage on which the scholiast dilates, and while I do not trust myself to quote the original Greek, I will allow myself to copy the admirable version of the verecund Dr. Rutherford, whose disinfecting method I have characterized elsewhere (19. 347). 'The aedoeon of men was called *κριθή*.' By the way, Dr. Merry's forbearance in the matter of *κριθή* reminds me of a gentleman who undertook to expurgate the sixth satire of Juvenal and left the *fibula* standing in vv. 73, 379. But, in my judgment, Aristophanes is not to be infibulated. Else the Muses, to quote Coleridge, would never have mistaken him 'for their own good man.'

THEOCRITUS

XXI 350

Legrand's *Étude sur Théocrite,* published in 1898 as the seventy-ninth fascicle of the *Bibliothèque des Écoles françaises d'Athènes et de Rome,* might well have claimed an elaborate review at the time, but the limitations of the Journal as to space and otherwise have excluded the work from prompt consideration; and it is rather late in the day to call attention to a book that has already taken its place in the Theokritean apparatus of the scholarly world. The author calls it modestly a simple work of recapitulation. The *magnum opus* of Susemihl, whom, by the way, M. Legrand persistently calls Süsemihl, has been drawn on for the bibliography, but, since the appearance of the *Geschichte der griechischen Litteratur in der Alexandrinerzeit,* our repertory has been enriched by the discovery of the Mimes of Herondas, an event of prime importance, and by the emergence of the Erotic Fragment; and a number of special studies have been published which throw new light on the work and art of one who has been called the last of the classics; of whom Andrew Lang has said: "'His lyre has all the chords'; his is the last of all the perfect voices of Hellas; after him none saw life with eyes so steady and so mirthful." By gathering up and registering the results of so much special inquiry, M. Legrand has rendered a real service, but, despite his modest disclaimer, he has done much more than this. He has not only summarized but analyzed, not only analyzed but criticized, and analysis and criticism are not all; and while he studiously avoids phrase-making, there are passages enough to show personal insight and fresh sympathy. It is not in vain that M. Legrand has followed a poet's advice and studied in the poet's own land, and the scholarly reserve of the *ancien membre de l'École française d'Athènes* melts when he recalls the brilliance of the Greek noonday and the rattle of the Greek tettix.

The first chapter deals with the work of Theokritos and questions of authorship. XIX (Κηριοκλέπτης), XX (Βουκολίσκος), XXI (Ἁλιεῖς) and XXIII (Ἐραστής) are rejected—all with scant ceremony except the Ἁλιεῖς, which he considers at greater length, out of deference to Birt's defence, who has seen in the poem the theme of the Ἐλπίδες, a poem attributed by Suidas to Theokritos. But, apart from Brinker's objections to the details of the composition, the philosophizing tendency of the piece is considered by M. Legrand as alien to the Theokritean character, and he strikes | the Ἁλιεῖς out of the list. Of the bucolic idylls proper he rejects IX entire. Of VIII he admits a few strophes as *débris* of a Theokritean original. XXV (Ἡρακλῆς λεοντοφόνος) is accepted 'after mature consideration,' and XXVII (Ὀαριστύς), which is cited by no ancient authority and is separated in the MSS from the other mimes, is rejected by Legrand, as by the majority of scholars. There are, however, those who will agree with Andrew Lang that the piece is certainly worthy of a place beside the work of Theokritos. The third Aeolic piece, Ὤιαι τῶ χαλεπῶ καινομόρω τῶδε νοσήματος, is retained, and Legrand believed that Theokritos may have amused himself with inditing the Σῦριγξ, as such *carmina figurata* were in the taste of the time, and we are not to look for supreme poetry in such trifles.

The second chapter deals with an examination of the biographical documents, the fixed *point de repère* being Id. XVI (Χάριτες ἢ Ἱέρων), which M. Legrand places between the summer of 275 and the early months of 274. Theokritos, a Syracusan, according to prevalent testimony, was one of the first to hail the rising sun of Hieron's glory. Where had he been before? At the court of the Lagidae? Not one of the Ptolemaic poems precedes XVI. On the island of Kos? A seductive theory; but, according to Legrand, all the allusions to Kos and things Koan may be referred to a later period of the poet's life. Id. XVI belongs to the young manhood of Theokritos, and the failure of his suit to Hieron resulted in his leaving, say in 273, his ungrateful country, to which he never returned, so that almost all the idylls were written in the East. While engaged in establishing this theory, M. Legrand passes in review the relations of Theokritos to Philetas, Asklepiades, Aratos, and others, and then proceeds to discuss in a separate section the supposed allusions to the great quarrel between Kallimachos and Apollonios, which he declines to accept. He does not believe that Theokritos made it his business to better the work of his younger contemporary, and thus show his superiority to the ambitious author of the

Argonautica, whom Kallimachos had pilloried as an unclean and rapacious bird.

The third chapter—*L'invention des motifs*—gives a long inventory which it is impossible to summarize, and I must content myself with indicating the characteristic results of the study. Theokritos is not an innovator: he assimilates rather than creates. He does not pose as a savant, an historian, a mythographer. His object is, frankly, to please (*delectare*), not to instruct (*prodesse*). He does attempt to individualize. He deals with the types of his time. His strong side is not ingenuity, not industry. His object is to produce dramatic emotion under the most common forms. | So far from aiming at variety, his rustic scenes—those on which his reputation rests—are often very like one another. The world in which he moves is narrow, and the source of the interest which he inspires comes from his variety of expression, and it is with the expression that the fourth chapter deals, with the dialect, the versification, and the style. Here again I must content myself with the author's summary. For an Alexandrian there is in Theokritos a remarkable absence of the caprice of the pedant, the ostentation of the *virtuoso*. There are few rare words, few manufactured words. There is no minute mimicry in vocabulary and dialect. Noteworthy is his independence over against those metrical rules that increase the difficulty without enhancing the charm of the verse. There is no restless striving after novelty in figures and other details of style; no *imitandi cacoethes*. Even the symmetry, which is so striking a feature, corresponds to the actual conditions of the life that furnishes the prototype of the bucolic poems. All this makes Theokritos, for the time in which he lived, a relatively simple author. His weaknesses lie in what M. Legrand calls the material elements of expression. His grammar is faulty; his vocabulary lacks the cardinal virtue of *proprietas;* his dialects are a mixture. 'Le style, chez Théocrite,' says M. Legrand, 'vaut mieux que la langue'—as if the two could be disengaged.

That every side of this complex subject should be treated with equal mastery was hardly to be expected, and the handling of the syntax is not all that could be desired. To cite but one instance: the exhibition of the article is dependent on an old monograph by Ameis, which dates from the year 1846, before the modern statistical method had been introduced, and whatever the defects of that method may be, it has served to reduce the margin of rash assertion and to bring out masses of suggestive facts. The article in Theokritos is now under Epic, now under Doric influence, and a distinctly different use is to be expected in the different classes of Theokritean poetry, just as Kunst has shown (8. 116) that the structure of the hexameter in the epic idylls differs from that of the bucolic idylls. To the general principle of variation, M. Legrand himself does homage, but personal study of the subject would hardly have omitted the curious illustration that is furnished by Id. XIII (Ὕλας), in which the introductory verses (1-15) addressed to Nikias are replete with articles. When the epyllion begins, the article retreats.

When I began this notice, I thought of making M. Legrand's book the foundation of a little essay, on 'Impression and Analysis,' but that little essay would, after all, have been only another version | of the old sermon that I have been preaching these many years, and I spare the readers of the Journal an unnecessary reinforcement of the doctrine that minute study is not inevitably fatal to the highest enjoyment. What the impressionist critic sees and feels, the analytical critic records by his instruments of precision. The new shudder of which Victor Hugo speaks is no less a new shudder because there is a thermometer to mark the degree of cold. But there is danger in the process, as may be seen when one compares M. Legrand's estimate of Theokritos with that of Andrew Lang, already cited, and it must be confessed that the patient assemblage of details has left the marks of fatigue on the last pages of this valuable monograph. The estimate may be just, but the breath of enthusiasm has spent itself, and one notes a certain autumnal disillusionment.

PINDARIC CHRONOLOGY

XXI 470

Since the publication of my edition of Pindar's Olympian and Pythian Odes in 1885 much has been written about the dates of Pindar's poems and much new light has been thrown on the subject by recent discoveries, by the finding of the Ἀθηναίων πολιτεία, by the resurrection of Bakchylides, by the bringing out of the Oxyrhynchos papyri, as may be seen by an inspection of the bibliography prefixed to M. Camille Gaspar's *Essai de chronologie pindarique* (Brussels, 1900); and he who edits Pindar to-day must needs reconsider point after point. The main complaint that M. Gaspar has to make against the recent editors of Pindar is the adherence to the Boeckhian date of the first Pythiad, in which the illustrious master followed Pausanias, and not the scholiast, and made the Pythian era begin with Ol. 48, 3, and not Ol. 49, 3. What Pausanias (X 7, 3) calls the ἀγὼν στεφανίτης was really the first Pythiad, and this is borne out by the evidence of the three documents already referred to in regard to P. I and VII, O. I, IX, XII. Wilamowitz-Moellendorff, Otto Schroeder, Pomtow, Baumstark are all on the side of Bergk, who in his third and fourth editions returned resolutely to the date which had been accepted before Boeckh, and M. Gaspar undertakes to show that a sane interpretation of the Pythians is only possible on the assumption of the Bergkian date, the date of the old system.

When the introduction of M. Gaspar's *Essai* was written, Fraccaroli and Bornemann alone of the recent Pindarists had been faithful to Ol. 49, 3, but while the book was in press there appeared Otto Schroeder's fifth edition of Bergk's *Pindar*. Schroeder is, as we have seen, an advocate of the Bergkian date, but could only make use of the Oxyrhynchos papyri in his *Addenda et Corrigenda*. Thus he has been brought nearer to an agreement with M. Gaspar at some points, but M. Gaspar, in a tone which seems to be borrowed from the Germans, says that he has found nothing in Schroeder that was calculated to modify his own conclusions.

Into the details of these conclusions I can not enter here, not for lack of interest, nor for lack of appreciation of the importance of these chronological studies. In his History of Sicily (II 267), | Mr. Freeman is not hazarding much when he says: 'It would be a real gain to historic truth to print the Epinikia of Pindar in chronological order.' But when Mr. Freeman wrote, the time for that had not come, and even M. Gaspar himself only hopes 'that the day is not far distant when an agreement more or less definitive will be reached as to the dates of the different odes of Pindar. When that day comes it is to be wished that some editor may be bold enough to break once for all with tradition and routine, and print the odes of Pindar in chronological order.' Such an order would be, as Mr. Freeman insists, a gain to history: it would also be a gain to the study of the poet's art. M. Alfred Croiset has well said, and his words are quoted by M. Gaspar, that 'an ode of Pindar is not a work of pure imagination, created arbitrarily by the enthusiasm of a dreamer. It stands in direct and necessary relation to the circumstances in which it is produced'; and in my way I have insisted much on the character of the odes as occasional poems. But the subtle webs that have been woven between Pindar and his times seemed to me, during the years of my Pindaric studies, so gauzy—not to say, flimsy—that I was haunted by the dictum of Friederichs, which has been so energetically scouted by those commentators who have wrought most on the historical side. Hence I rebelled against what I could not but regard as the overdoing of historical interpretation, and to me the poems themselves seemed to hold what was essential to the enjoyment of the poetry. Still there is danger in pushing the dogma too far, and, doubtless, I ought to have attacked that side of my task more seriously. As I have just said, the study of the growth of Pindaric art—in which every devotee of poetry must take delight—would gain greatly if we could fix, by historical data, the succession of the odes. But what do we find even after the *Essai de chronologie pindarique?*

The early date of the Tenth Pythian, the late date of the Eighth, give us two fixed points, and much has been made of the signs of youth in the one, of old age in the other. But what of the culmination? 476, the year of O. I, II, III, was a glorious year for Pindar. But the pinion of the Theban eagle sustained him for many years at the soaring height of his genius, and we hesitate to call 476 his apogee, though, if we accept the Bergkian date of his birth, 476 is not far from the conventional ἀκμή, the conventional *floruit* of forty years. P. I, which is put in 470, is unsurpassed. O. VII and O. XIII, assigned to 464, are full of masculine, not of feverish, vigor. At sixty Pindar took his longest flight, in P. IV; and P. V recalls the movement of O. II. For my part, I have not been able to recognize the symptoms of aging in Pindar, which Leopold Schmidt has dwelt upon in such detail. P. VIII is bitter, or, if you choose, austere, but the melancholy of the latest piece is matched by the melancholy of | the earliest, as I have noted elsewhere. The shadow is as long in the morning as in the afternoon. But M. Gaspar will not allow P. X to be the earliest, nor P. VIII the latest, of Pindar's poems. According to him, I. VII and [N.] X beside the famous fragment precede the one and [N.] XI follows the other. It is interesting to find that in fixing the date of I. VII M. Gaspar shows a certain happiness in the support of Graff's metrical tests, for which he has shown scant respect elsewhere.

GREEK RHETORIC

XXI 472

In his *Essai sur la rhêtorique grecque* (Hachette), M. Octave Navarre has endeavored to trace the lines of connection along which rhetorical studies were transmitted from Sicily to Athens. In this chapter his main source is Diodoros. Thereupon follows a detailed account of the teaching of the sophists, with many of whom rhetoric was the be-all and end-all. In regard to Gorgias M. Navarre despairs of saying anything new, and after cataloguing the so-called innovations of the Leontine sophist, he undertakes to show that the Gorgianic figures had their root in the poets that preceded him. Diels had already compared Gorgias and Empedokles; but M. Navarre contends that Epicharmos abounds in Gorgianic tricks of style, even more than does Empedokles. For that matter, Aischylos exhibits most of the figures to which Gorgias has attached his name; and in Sophokles these figures are no longer an accessory ornament, but are of the very weft of his style. Indeed, M. Navarre would have no difficulty in proving that all the elements of rhetoric are floating in poetry from the beginning. He next attempts to recover from the remains of Antiphon the principles of his τέχνη, which dominates all the rhetoric of his century and beyond. In this M. Navarre is not embarrassed by questions of genuineness, and if he were, the fact that all the extant orations show the same controlling technique would have dissipated his doubts. Isokrates, who represents the next stage, introduces the Socratic method, and is called 'the last and the most finished representative of practical rhetoric, such as it was conceived at Athens down to Aristotle.'

The second part of the work consists of an attempt to reconstruct a τέχνη of the fourth century B. C. The substance of it has come down to us in the early Latin treatises in the *ad Herennium* and the *de Inventione,* blended, it is true, with other elements, yet not beyond the possibility of disengagement; and the influence of the τέχνη on the composition of the speech was even more profound than has been supposed. Every Greek speech was under its domination. The treatise closes with a strong plea for the rehabilitation of rhetoric, which, according to M. Navarre, is fallen into unmerited neglect in modern France. |

M. Navarre has not burdened his volume with a bibliography, and the references to modern authorities seldom go outside the familiar manuals. Of course, no one is to be blamed for overlooking dissertations, and the readers of Mr. Freeman's Sicily will remember with indulgence his testy remarks on that subject; but sometimes it seems a pity that so much youthful enthusiasm and diligence should be like water spilled on the ground, and M. Navarre's book reminds me of a Johns Hopkins dissertation of 1891 by J. C. Robertson, *On the Gorgianic Figures in Early Greek Prose,* which might have given M. Navarre some points as to the world-wide influence of Gorgias.

THE ART OF TRANSLATING

XXII 105

Translation is a fertile theme; for the problems it involves are as numberless as the phenomena of language. And they are problems that no practical teacher can escape. I venture to say that any one who has been engaged in the work of giving instruction in any language could write out of his own experience essay after essay on the different ways of making bad translations, with ample illustrations from the performances of his pupils, and, if he would be candid, from his own. The positive side of the art is far more difficult, but there is no lack of tractates by which scholars have vainly endeavored to impart correct principles. Tycho Mommsen's book was reviewed in the American Journal of Philology fourteen years ago (8. 231), and mention was made of Wilamowitz-Moellendorff's brilliant essay on the same theme (15), and now Cauer's *Die Kunst des Uebersetzens* has been found so suggestive by Professor Tolman that he has been prompted to put forth a slender volume of some 80 pages on *The Art of Translating* (Sanborn), which follows the lines of Cauer's book. It is not a translation of Cauer's book, for that would be absurd on the face of it. True, there is a body of doctrine that abides on account of the modern character of both English and German, but the difference between the two languages over against Latin and Greek is very great, although it has not been taken into account sufficiently by those who translate German manuals into English.

In the hands of a master the German language, as is well known, lends itself to translation much more readily than English, not simply because of its various virtues on which I need not expatiate, but because of its comparative freedom from reminiscential phraseology. Into the text of our literary language have been woven threads from five hundred years of continuous tissue; and despite the 'decay of literary allusion' over which great lamentation has been made of late, no one can write English like a native without enriching his discourse with the filaments of earlier fabrics, distinctly the products of individual looms. Now, a language that is stiffened with such embroidery is hard to translate from, because so much is lost; it is hard to translate into, because it can not wrap itself so closely round a foreign original as a language which, if one excepts Luther's Bible—to which our Authorized Version is more than an offset—has only a century and a half of phrasemakers to supply the fibre. However that may be, the temptation of the | ready-made locution is ever present in English, and, the worst of it is, that to yield to the seduction is to earn applause. The judicious may be supposed to grieve. But the judges are bribed. There is no one to protest against the incongruity. There is no one to consider the warning which Frere gives in his review of Mitchell's Aristophanes. Theoretically the translation ought to be achromatic. It may be nothing but an etching, but, in the name of the Muses, do not color your etching. Now, some of the translations that Professor Tolman admires are of this very reminiscential order, and, as Professor Shorey says in his memorable review of Jowett's Plato (13. 351), a distinct charm of that much lauded performance is the interweaving of familiar quotations and literary allusions. But there is really no defence of these *dulcia vitia.* Vergil and Tennyson are near akin, and when the eagle 'clasps the crag with hooked hands' there is a certain satisfaction in recalling Palinurus, 'prensantem uncis manibus capita aspera montis'; but it ought not to work the other way, and yet when Professor Tyrrell translates Ennius' famous line: Moribus antiquis stat res Romana virisque by

> *Broad-based* upon her men and principles
> Standeth the state of Rome,

Professor Tolman applauds the Tennysonianism. When Walter Savage Landor puts into the mouth of one of his Greek characters the Ovidian reminiscence 'rude and undigested mass,' one is tempted to cry out: 'A gross anachronism!' Not more so than 'broad-based' in translating Ennius. And yet, who can withstand the temptation to applaud despite the incongruous association of Republican Rome with Constitutional Victoria? My own sins in this line are ever before me, but 'You're another' has lost its terrors for me, and when Dr. Hemphill translates Persius, II 71, *magna lance* by 'lordly dish,' I object to the association of Sisera with Messalla, just as if my own diction were not penetrated with the Biblical phraseology on which I was nurtured. In my edition of Persius—a task to which I was impelled not so much by my admiration of that poet, as by the *ingeni largitor,* which is responsible for so much of my published work—I have frequently found myself obliged to comment on the false picturesqueness of Conington's version, who has often overdone what was already overdone; and yet I have laid myself open to another charge. Persius is the most reminiscential of all poets, and therefore I ventured to sow reminiscences of English poetry up and down my summaries, which are often half translations. But Persius' range of reminiscences was very narrow, and I ought to have kept myself mainly to Pope, who would have been a manner of analogue to Horace; but I did not conceive my task in so purely artistic a spirit, though I am very glad that I haven't it to do over again, and it is very much more pleasant to study the results that have been reached by others. So, for instance, a comparison of Dr. Hemphill's | *Translation of Persius* (London, George Bell) with that of Conington can not fail to interest and instruct any student of that 'crabbed coxcomb,' as a character in Ben Jonson calls the youthful satirist. True, Conington has been considered one of the kings of the translating world, and the old question recurs, 'what can the man do that cometh after the king?'; and yet, though Dr. Hemphill has been under Conington's influence to some extent and has followed him at points about which I have taken the pains to protest, still his careful and spirited version is a distinct addition to our apparatus and his introduction has gone far to reconcile me to the memory of the year that I spent in the company of an uncongenial prig, whom I have liked better since I have not been obliged to live with him.

A word more on this interminable subject of translations. The reproduction of the effect of the style has its limits. Professor Tolman says: 'Don't make the translation more elegant than the original.' But if the style of the original is perverse or awkward, it falls outside of the artistic category, and the original is not worth translating except for the contents. Who but Professor Tolman would find fault with Mr. Frazer for not reproducing what I have called the string-halt of Pausanias' style? Who would blame Dr. White for not giving us painful parallels to Appian's diction? Take Xenophon. Xenophon is not a Pausanias, nor an Appian; he is a classic, and whatever faults modern Hellenists have found with his language, an old Greek writer on rhetoric—Aristeides or another—has left us an elaborate study of his style as a model of artistic *ἀφέλεια*. Such a style, then, might challenge artistic reproduction. And yet Mr. Dakyns in his admirable version has not undertaken to bring out consistently the American tang which he has discovered in the honey of the Attic bee. There are cases in which one is privileged to improve on the original. Swinburne has said that Byron is much better reading in French prose than in the original English verse, and Swinburne, by his own command of poetic rhythm, has earned a right to quarrel with the original and to enjoy the translation. Let us read Amyot's Plutarch and North's Plutarch without asking whether they are not better than the original. And let us remember that there is a serious side to this hyperaestheticism. How much fewer fastidious souls would have been saved, if the Greek of the New Testament had not been transposed into the organ notes of the Authorized Version. Only the robuster sort can forgive *ἐάν* with the indicative and associate with the riffraff of worse than plebeian names that figure in the last chapter of the Epistle to the Romans.

PLATO'S MENO

XXII 109

The *Meno* of Plato is an attractive dialogue even to the unmetaphysical soul, even to the least of the *ναρθηκοφόροι*. It has the true Platonic charm that appeals to the *ἄλογος αἴσθησις*, on which the schoolmasterly Dionysios always falls back, when he has nothing more to say. The athetizers have not been very successful in their assaults on it. In certain moods one wishes the athetizers well, and there have been days when on purely selfish grounds I should have rejoiced in the alienation of the Philebus, the very dialogue that the same inevitable Dionysios has seen fit to pick out as an admirable specimen of Plato's Socratic style (Dem. 1025 R.). But the Meno, though hardly a general favorite, has much to recommend it even to the novice in Plato. Apart from the geometrical puzzles, it ought not to present any very serious difficulty to the young student. It is one of the feline dialogues, if I may be pardoned for using the expression, in which Plato plays with his game and finally dismisses it with a scratch, which will enable one to recognize it when it comes up again. Just where to place it in the canon is a question that can be made interesting, both in regard to form and in regard to substance or, to use the phrases of the latest editor, both stylometrically and 'hylometrically.' Then it is a great point gained to have characters in which the young student has invested a certain amount of Greek. This is one of the delights of taking an excursion party through the private speeches of the Attic orators and showing them the big-wigs in undress. So here Meno steps out of the picture-frame of the Anabasis, and Anytus, already known from the Apology, becomes a more vivid personality, and his final growl is a muttering of doom that appeals to a young scholar. Now this islet, as it may be called in comparison with the Gorgias, among the Fortunate Islands of the Platonic world, Mr. E. Seymer Thompson (Macmillan & Co.) has seen fit to use as a dumping-ground for the Platonic lore which he has gathered from time to time during twelve years of study. When Karl Friedrich Hermann, whose *Geschichte und* | *System der platonischen Philosophie* Mr. Thompson has quoted in a Latin version, lectured on Lucian, he used to call his own edition of the *De historia conscribenda,* 'ein Muster von einem überladenen Kommentar,' and perhaps in after days Mr. Thompson will say the same thing of his sixty-four pages of introduction and two hundred and fifty of commentary, appendices and excursuses to fifty-six pages of text, the text being in large type. No irrelevance is surprising in such a book, and the greatest shock I have experienced in reading it was the recognition of a limit, as when the editor says on page 76 C: This is not the place for a full discussion of the erotic philosophy of Plato. But the worst of it is that Mr. Thompson is already fully aware of the tumultuous character of his work or, to put it in his own words, fears 'it is something of a farrago.' Yet with that lack of sympathy which is the most conspicuous characteristic of the Briton, instead of giving us as he might have done a model edition, he presents us with the unsorted accumulation of twelve years and says practically: 'Take it or leave it.' If the beginner is wise, he will leave it; but the unfortunate student of Plato has no choice and must rake over the pile in quest of articles of value. The grammatical side is perfectly exasperating. What does any one want with extracts from Riddell and Goodwin and Kühner, text-books that every student of Plato has at his elbow? And while the long lists of examples may have a certain value, the prolix discussions of grammatical points fail, in every instance I have examined, to help the student to clearer vision.

JOHANNES VAHLEN

XXII 229

In the last twelvemonth much has happened to recall the years of my German apprenticeship. Of my German fellow students during my one semester in Berlin (1850-1851) I saw little and remember less, which is not always the case with writers of memoirs. But of my Göttingen contemporaries, Baumeister and Wölfflin, both destined to wide repute and wide influence, stand out distinctly in my memory, and of the Ritschelians, next to my nearest friend, Emil Hübner, the figure of Vahlen with whom I have not exchanged a word in all these years is as present to my mind's eye as if we were both still listening to the voice of the great scholar whom we called master. I know that this is no place for personal reminiscence, but *Brief Mention* is rather lawless in these latter years, on satanic principles, and a personal reminiscence may be pardoned even by the most severe in the notice of a personal tribute that has recently been paid to an illustrious scholar, the *Festschrift Johannes Vahlen zum siebenzigsten Geburtstage gewidmet von seinen Schülern* (Berlin, Reimer); and none of the contributors will take it amiss, if I say that nothing in the weighty volume of 692 pages with all its wealth of learning and its variety of contents has interested me so much as von Hartel's brief preface, which summarizes a career in which fulfilment has met the prophecy of all Vahlen's fellow students of that distant day. He was a man of mark even then; and as students are apt to take the professor for granted as *hors concours* and to reserve their enthusiasm for their own fugleman, so Vahlen had his full share of our homage, such as our immediate predecessors seem to have paid to Ribbeck who had recently left a trail of glory behind him. At all events, I remember how Vahlen's *Ennius* was welcomed by those who had sat on the same benches; and with what awe we watched the young critic step boldly into a field that is studded with caltrops for unwary feet, a field in which he has shown from that day to this a mastery in the handling of his art, which has evoked admiration everywhere. Emulation? That is a different matter; and in those who are less gifted, the reserve which his example has taught may have degenerated into despair, so that owing to Vahlen the scholarly world is possibly the poorer by a number of 'convincing emendations,' of 'evident restorations.' But any one who has had to consider the hosts of clever and | semi-clever and wholly absurd conjectures, that rush to the front as first aids to the wounded whenever a text presents any appearance of damage or gets into any appreciable difficulty, will be grateful to a man who has steadily put aside the fancies of the moment, and the guesses that do not satisfy the guesser himself, a man, in short, who has carried out the rule: 'First exhaust interpretation.' But that does not mean the glorification of absolute nonsense, and in order to get the positive results that Vahlen has achieved, one must have Vahlen's endowments. 'Es setzt,' says von Hartel, after characterizing Vahlen's success, 'es setzt liebevolle Vertiefung in den Sprachgebrauch, welche weder Grammatik noch Lexikon noch die emsigste Statistik zu vermitteln vermag, feine Empfindung für die Form, verständnisvolles Eingehen in die Eigentümlichkeiten des Schriftstellers, ein Miterleben und Mitempfinden des vom Schriftsteller Erlebten und Empfundenen, also Vorzüge voraus, welche durch unablässige Uebung zwar geschärft, aber durch sie allein nicht erworben werden.' τὸ δὲ φυᾷ κράτιστον ἅπαν.

VON WILAMOWITZ-MOELLENDORFF'S LECTURES AND ADDRESSES

XXII 231

Von Wilamowitz-Moellendorff's collection of *Reden und Vorträge* (Berlin, Weidmann) is dedicated to five of his old teachers at Schulpforte, all of whom have passed away since he left the famous school now more than thirty-three years ago; and the words of the dedication are well worth the consideration of those who are apt to repine, when they leave the studies of the university for what they deem the drudgery of secondary education. It is precisely in the upper class of the boys' school that Wilamowitz sees the manifestation of the true glory of the teacher's vocation. In his judgment the university professor is in this respect quite subordinate to the real teacher of the higher forms. 'If the university man treats his *commilitones* as pupils, he is worth precious little. At best he is a θιασάρχης of fellow-learners and fellow-investigators. But the teacher who wakes the slumbering Psyche or guides the first wavings of the wings of the awaking spirit, he is the bearer of the divine power of that Eros, who is the mediator between men and gods.' That is eloquently said and a man who can look back with gratitude and loyalty on such teachers as Carl Peter and Carl Steinhart and Wilhelm Corssen can always look up to them, whatever he himself may have attained. But the conditions in America are different from those which obtain in Germany or rather which obtained in Germany, and the university professors here need not renounce the Eros *rôle*. Even at a time when the preparation for the German university seems to have been more thorough than it is now, the Eros teacher had his part to play, as I well remember. The principle 'Be not called masters' will always abide for the highest instruction, but the great university teachers are after all not mere θιασάρχαι, and the domination of genius will make itself felt.

These *Discourses and Praelections* go back more than twenty years—the earliest date seems to be 1877—and in his character of θιασάρχης Wilamowitz has not hesitated to point out here and there the errors and limitations of his treatment wherever new light had come to him meanwhile. But the form he has left substantially unchanged and any one who has made a collection of old | papers will sympathize with him when he says that the frame of mind in each case determined the style and cannot be reproduced. The leading article is a revision of his memorable essay 'Was ist Uebersetzen?' (15), the longest and earliest is the discourse 'On the Glory of the Athenian Empire,' which has naturally undergone a number of changes. The lapse of time and the recovery from the panegyric mood have brought with them much reconsideration, and it is refreshing to find that in 1901 the author allows the Peloponnesians their right to live their own life and acknowledges that in 1879 he did not understand Pindar. The tone reminds one of a certain condescension of Prussians toward Hanoverians of which I was witness fifty year ago. That the volume is full of manifold incitement to thought and rebellion is a matter of course, for this is Wilamowitz's *rôle* in the world of classical philology and I, for one, am grateful to him for the animation he has given to our studies; and yet to me the most attractive of all these papers is that in which there is least of the 'Rough Rider,' and the final essay, 'An den Quellen des Clitumnus,' begun in 1879, and recently finished, has a peaceful charm that tempts the reader to reread.

LYCOPHRON'S ALEXANDRA

XXII 344

In Milton's copy of Pindar preserved in the Harvard Library, there are references to Lykophron, as appears from *Bibliographical Contributions* ed. by Justin Winsor, No. 6 (*On the Sumner Collection*); and having this in mind, I missed in the Index of Authors of Dr. Osgood's *Classical Mythology of Milton's English Poems* (21. 234) the name of Lykophron. True, Milton's allusions to mythology are not so recondite as Lykophron's, but they are both Alexandrian poets, though Milton's singing robes, heavily embroidered as they are, float in the empyrean while Lykophron is kept waddling on the ground by the patchwork quilt with which he has invested himself. And so I conceived the somewhat idle scheme for last summer's holiday of reading Milton and Lykophron side by side, a project that was further quickened by the appearance of Signor Ciaceri's *La Alessandra di Licofrone. Testo, traduzione e commento* (Catania, Giannotta, 1901). A trip to Europe, however, brushed this cobweb out of my brains with sundry others and I leave the subject to some despairing doctorand.

Few scholars now-a-days read Lykophron and almost all who do read him claim a reward of merit by writing something about him. 'Aujourd'hui,' says Croiset, cited by Ciaceri, 'il n'est à peu près aucun savant qui ne recule épouvanté devant cette avalanche de phrases interminables et inintelligibles.' For my own part, I have found Lykophron taken in broken doses positively amusing. What could be more absurd, for instance, than his bombastic paraphrase of the old verse: πολλὰ μεταξὺ πέλει κύλικος καὶ χείλεος ἄκρου, which appears in the following travesty:

> ὡς πολλὰ χείλευς καὶ δεπαστραίων ποτῶν
> μέσῳ κυλίνδει μοῖρα παμμήστωρ βροτῶν (vv. 489-90).

And yet there are other lines in which the mimicry of Aeschylean manner is not so bad, and one would like to call up the shade of Mr. Arnold who believed in test verses (see my *Essays and Studies*, p. 134) and ask his judgment as to Lykophron's description of one of the grand figures in Hades, Minos, to wit:

> τοῦ νεκροτάγου τὰς ἀθωπεύτους δίκας
> φθιτοῖσι ῥητρεύοντος ἀστεργεῖ τρόπῳ (vv. 1399-1400). |

The obscurity of Lykophron lies, of course, in the vocabulary and in the mythological allusions. Of the 3000 words, says Ciaceri, which make up the 1474 verses, more than 1350 figure in Reichard's index as *poetica, rariora et audaciora* and 326 are not found in other writers. In the *explicatio obscurorum verborum* appended to Scaliger's wonderful rendering, in which the great scholar tries to translate glossematic Greek by glossematic Latin, there are only about 140 words, and of these between a fourth and a third are conveniently taken from Festus. In spite of Cicero's unconscionable brag about the wealth of the Latin language, with which Scaliger's father, Julius Caesar, would doubtless have sympathized, Latin toils after Greek in vain. It is a queer performance, even to us who are imperfectly acquainted with Lykophron's sources, and it is amusing to recognize in one patch Hipponax, and in another Sophokles, here Aischylos and there Aristophanes, a bit of Euripides' half mocking archaisms here and an Homeric puzzle there. This industrious flea, this πόδαργος ψύλλα, (v. 166) who keeps us guessing as to his whereabouts, has skipped over the whole range of classic Greek poetry. He has read his Pindar, as Milton found out, and the Pindaric scholar may learn something from him; and the annotator of Latin poetry might consult with profit an author whom the *docti poetae* of Rome may well have used as a test of their knowledge of Greek mythology,—a harder test than the Ibis of Kallimachos. At all events, if I were editing Persius again I should not fail to cite on the Prologue 9 Lykophron's λάληθρον κίσσαν

(v. 1319) which seems to have escaped Casaubon and Jahn. A chatty old Italian traveller, Pietro della Valle, tells us that when he was in Constantinople he made a great show at small cost by having his heels shod with silver horseshoes, and to an ambitious commentator Lykophron's baser metal may serve the same end.

The mythology is bewildering, and to some tempers nothing can be more exasperating than the endless succession of quizzes; and yet there are glimpses that have made me at least less forlorn. So when we read of *Δίσκου μεγίστου τάρροθος Κυναιθέως* (v. 400) and learn that this *Δίσκος*, this stone which Rhea gave to Kronos in lieu of his offspring is Zeus himself, lo! out of the waves of mythology a pun emerges. *Δίσκος* is 'Jovelet' or 'godling' or if you choose 'godkin'; and Rhea kept the word of promise to the ear and broke it to the hope. But Ciaceri fails to notice this as von Holzinger failed before him.

Ciaceri's text is that of Kinkel with few, and those not very noteworthy, exceptions. His translation, though too much of a paraphrase, will be welcome to those who have not time to puzzle out Lykophron's way of putting things or to study the elaborate commentary, which shows that, like his countrymen, the editor has tried to master all the literature—all the commentators from Potter to v. Holzinger and a goodly number of monographs among which an American scholar figures, W. N. Bates in Harvard Studies, Vol. VI, p. 78. To be sure, v. Holzinger's learned work which is only six years old would be a satisfying portion to most scholars, and Ciaceri, who is evidently a young man, might have waited a few years before attempting so difficult an author. Still he has gleaned here and there after v. Holzinger and his edition has its uses, so that it would be ungracious to signalize little errors, such as a reference on v. 395 to Soph. Ai. 1142, which has nothing to do with Aias, the son of Telamon, or Aias the *’Οιλῆος ταχὺς υἱός*. In the Introduction he does not undertake to commend Lykophron to the affection of scholars but insists on the importance of a better knowledge of our author than has been shown by Christ, who, says Ciaceri, has asserted unreservedly, *senz'altro* (p. 540), that vv. 1226-1280 and vv. 1446-1450 are interpolations because they speak of the arrival of Aeneas in Latium and of the power of the

Romans, things of which there could scarcely have been, according to Christ, any knowledge in Greece at the time of Lykophron. But Lykophron was the pupil of an Italiote, was himself for many years a resident of Rhegium, had made his reputation before he went to Alexandria, and one of the passages obelized seems to have been written after the victory at Sentinum (295 A. D.). But it makes one shudder to think how many mistakes there must be in every history of any literature and the attentive reader of Christ must have noticed that his *pregevole manuale* is no exception.

EPIMENIDES OF CRETE

XXII 346

A history of Greek literature which should have for its norm the influence of the Hellenes on English letters and English speech would reveal curious disproportions. The authors, who have perished or live on only in scant fragments, often bulk larger than the most voluminous writers whose works have been preserved, and the semi-mythical triumphs over the historical. Demokritos and Herakleitos are household words and Arion is as familiar a name as Euripides. The one line of Epimenides of Crete, lodged in the Epistle to Titus, is as indelible as the one line of the comic poet, that has been burnt into the First Epistle to the Corinthians, and if the name of Epimenides is not so familiar as that of Pythagoras, it is because Rip Van Winkle has effaced the earlier sleeper, whereas the transmigrationist has no modern rivals. At all events it is safe to say that the story of Epimenides will always attract more readers than the story of Parmenides and that M. Demoulin's prize essay on *Epiménide de Crète* (Bruxelles, Lamertin) has the advantage of a popular subject, though the author has handled it in the orthodox fashion of the erudite. | The preliminary study deals with the life of Epimenides in Diogenes Laertius; and what a task he undertakes who has to do with the 'sources' of that cento, Usener has set forth in his *Epicurea,* as we all remember (AJP. 9. 229). According to a later investigation of the same scholar the foundation of Diogenes goes back ultimately to the Διαδοχὴ τῶν φιλο-

σόφων of the Alexandrian scholar Sotion, but everybody knows what ‘ultimately’ means. Before Sotion's work reached Diogenes it had been pawed over again and again, and into the fabric thus handled the compiler has introduced material from later authorities. A more mechanical, brainless proceeding it is hard to imagine, but there is a certain fascination in trying to follow the way in which the text has been stitched together. In the chapter consecrated to Epimenides Theopompos is the author most frequently cited, but he would be innocent who should suppose that Diogenes made any direct use of Theopompos. It was Theopompos who first treated in any detail the legend of Epimenides but Hermippos who flourished about 200 B. C., was the first to make a systematic collection of the traditions that were in circulation about the mysterious personage, and added to the story of Theopompos extracts from Timaios and Sosibios. But between Hermippos and Diogenes, there are several intermediaries. When we come next to examine with M. Demoulin the history of the tradition, we find that the remains of Epimenides are too doubtful or too scant to yield anything except the fact that he must have figured as an inspired prophet and a master exorcist. To Xenophanes, who flourished about 500 B. C., Epimenides was a legend and a legend which the freethinker of Kolophon could hardly have respected. Then the silence of a century or more falls on the wonder-worker. He is not mentioned either by Herodotos or Thukydides and the first trace of him is an Ionian logograph, Leandros or Maiandros, who gives nothing more than a surmise as to his date. It is not until we reach Plato that Epimenides comes out into the light, but the passage of the Laws in which he is mentioned (1, 642 D) brings him from the time of Solon, when he is supposed to have purged Athens of the Kylonian pollution, down to the year 500, the date of the prophecy in which he foretold the oncoming of the Persian war. Various solutions have been offered. Zeller makes Philip of Opus the scapegoat here as elsewhere. Diels supposes that Plato's Epimenides is not the Epimenides of history but the Epimenides of literature, Epimenides being a convenient sponsor for an *oraculum ex eventu,* and M. Demoulin thinks that Plato is amusing himself at the expense of the credulous and ignorant Cretan of the dialogue. The most obvious explanation, which M. Demoulin consigns to a footnote, is that of Rohde. The great age which Epimenides is said to have reached, 299 years, according to one estimate, would have enabled him to span a century with the greatest ease and really in all matters of chronology, Plato, being himself one of the immortals, exhibits a lightness of heart | that is most reprehensible from a prosaic point of view. But this *Brief Mention* has grown to unreasonable dimensions and I cannot undertake to follow M. Demoulin through the rest of the history of the tradition nor outline the biography of Epimenides which forms the second part. The main thesis that the author desires to uphold is the historical existence of Epimenides, the purifier of Athens from the Kylonian pollution, about whose figure have gathered the floating legends due in large measure to the inventions of Orphic and Pythagorean authors.

STUDIES OF THE ILIAD

XXII 467

The modern study of Homer is prefigured in the Shield of Achilles. The city in peace has for its counterpart the city in war, and he who wishes to live in the one, must nerve himself to fight for the other. No one, nowadays, is supposed to enjoy Homer unless he is willing to take up arms for some theory, and the first note of these studies is at once a challenge and a tribute to the shade of Reichel, whose sudden death has removed him from the lists as a champion of the Mycenaean theory. *Si Reichelius non lyrasset, Robertus non saltasset;*[1] and our author frankly acknowledges that it is the keen vision with which Reichel saw and the cogent argument with which he demonstrated the traces of Mycenaean culture in the Homeric poems that have made these *Studien zur Ilias* possible. 'No one had seen so much, none had proved so much.' 'But,' continues Robert, 'no one had taken such liberties with the meaning of

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[1] [Lyra (Nicolaus Lyranus) was the author of a biblical commentary, which was much used by later expositors, and which was constantly adduced by Luther in his exegesis of Genesis. This gave rise to the saying: Si Lyra non lyrasset, Lutherus non saltasset.]

Greek words'—those handmaids of all argument—'no one had so proudly ignored the gradual growth of the Epos.' 'To him, Iliad and Odyssey represented a thoroughly homogeneous culture, | the Mycenaean, with the bare reservation that about the year 700 an interpolator had introduced the metallic corslet in some passages of the Iliad, which by that time had been substantially finished.' This, Robert contends, is too simple to be true, and in these matters he undertakes to follow the stratification of the Iliad, with the difference in armour to guide him in his research.

To one who has lived, as I have, from the age of the flint musket to that of the magazine rifle, who has witnessed the motley array of a Southern Home Guard, who has written a poem on the 'Southern Pike' with which the Confederates for a few brief weeks actually essayed to imitate John Brown; to one who has had his thigh-bone broken by a Spencer bullet, and has read of assegais and machetes and bolos in recent warfare, as well as of Martini-Henrys and Krag-Jörgensens, to such an one, the contemporaneous use of arms that belong to successive or widely separated epochs of culture would not be a serious shock. But fortunately, not being an editor of Homer, I am not compelled to take up a position on any phase of the Homeric Question, unlike Mr. Monro, who evidently much against his will, has recently been compelled by his eminence as an Homeric scholar to commit himself to a variety of conclusions. And so, for the remnant of my days, I may be allowed to watch from the shore the waves of Homeric controversy, and delight in the smoothness of the beach when the angry waters recede. The wrecks concern me little.

In long stretches of the Iliad, says Robert, the bronze armour, which he calls, for brevity's sake, Ionian, is not interpolated but original. Then there is a droll mingling of Mycenaean and Ionian armour, and then again we encounter in yet other passages strange weapons that are neither Mycenaean nor Ionian. Now this variety is not surprising. On the contrary, it corresponds to the evolution of the Epos and shows that there were not only poets who tried to smuggle into the older parts of the Iliad the armour of their own time, but also those who played the antiquarian and made the heroes who appeared in their additaments fight with Brummagem Mycenaean weapons. Now if we find further that these divergencies coincide with the linguistic and aesthetic criteria already at our command, we may hope to trace the stratification of the great poem with more confidence than heretofore.

The antiquarian part is attacked first with the whole armour of the Homeric heroes, shield and corslet, belt and tunic and helmet, the metallic greaves which the Mycenaean warrior did not wear and the leathern gamashes which he did. We follow the warrior as he dons his armour, for the sequence has been deemed important since the time of Aristarchos, and we examine the wounds with the scrupulous care of the modern coroner when he seeks to determine the calibre of the weapon that wrought the mischief. This antiquarian chapter, which occupies only some seventy pages, is followed by an analysis of the Iliad of nearly 200 pages, and this by a reconstruction of the 'Urilias' in Aeolic dialect and the 'Urilias' by a second, third and fourth Iliad in Ionic, if we dare call anything Ionic.

The 'Urilias,' as reconstructed, is a poem of moderate compass, 2146 verses, less than a seventh of the Iliad, as we have it, and the headings will indicate its make-up. Α yields a large proportion of the material, and no less than 372 verses out of 611 are saved alive,—The Curse of Chryses, the Prophecy of Kalchas, the Quarrel of the Kings, the Epiphany of Athena, Nestor's Attempt at Reconciliation, the Taking away of Breseis (Briseis), the Prayer of Thetis. Of Β we have the Dream of Agamemnon and the Marshalling of the Two Hosts. The Beginning of the Battle starts from Δ 457 and, as from a springboard, leaps into Η 219, and after a run of some seventy verses, the First Duel of Aias with Hektor, jumps back to Δ 517. Of Ε we have the description of the Prowess of Aineias. Of Ζ, which is one of the shorter books of the Iliad as ζ is the shortest of the Odyssey, a large part is left, another Oncoming of Aias, the son of Telamon, the First Success of the Achaians, the Counsel of Helenos, and the Interview of Hektor with Helen and Paris. The Appearance of Paris on the Field is taken from Η and then we pass to Ν and Ο and back to Λ, which gets a large slice. The Trojans flee, Agamemnon is wounded. Hektor presses forward, Odysseus is wounded, Aias retreats. Θ comes next with the intercalation of three lines from I and out of the troubled waters of the much abused Eighth Book is drawn the Council of the Trojans followed by the Bivouac. I, Ξ, and N, furnish forth the Council of the Achaians, N the Battle of the Ships, Ξ the wounding of Hektor by Aias, and N yields further the Death of Peisandros at the hands of Menelaos. From O comes the Mission of Iris and the Withdrawal of Poseidon from the Battlefield. Then N makes another contribution to the fighting in which Deiphobos has his innings, and O tells the Story of the Assault upon the Ships and prepares for the Coming of Patroklos. With the Coming of Patroklos in Π we take breath, the Aeolic bard has his true hero, and the rest of the poem is virtually a Patrokleia, of which I will not recount the stages. The Vengeance occupies but a brief space. Some forty verses from Υ and four from Χ prepare for the fight between Achilles and Hektor and prepare for the Fall of Hektor. |

In this 'Urilias,' this Aeolic lay, Achilles and Patroklos, the ἀίτας and the εἰσπνήλας, dominate the scene, hold hands, as it were, across the stage. The Ilias has become an Achilleïs and not a pure Achilleïs; it is largely a Patrokleia. And what more Aeolic than this? One remembers the echoes in one of Theokritos' Aeolic odes—the famous ἀλλάλοισι πελώμεθ' Ἀχιλλέιοι φίλοι; one remembers how prominent Patroklos is made in two of Pindar's Lokrian odes, O. 9, 76 and 10, 21, and only there. But according to the 'Urilias,' Patroklos was no Opuntian but a Myrmidon. And Robert maintains that it was the poet of the Ἕκτορος ἀναίρεσις that first made him an Opuntian, Σ 326, and that the author of the ἆθλα ἐπὶ Πατρόκλῳ, noticing the discrepancy, tried to salve it over by the story that Patroklos had fled to Phthia on account of bloodguiltiness incurred in his boyhood. The scholiasts make themselves very busy with this point and tell a long story about the fortunes of Menoitios and the Aktoridai but they get nothing but contemptuous silence for their pains. To be sure, nothing seems to have been more common than the contracting of heroic marriages outside of the native canton, as Menoitios is said to have done, and there is no more familiar *motif* in heroic legend than exile on account of manslaughter. It is the 'Gone to Texas' of my boyhood. It is the 'Gone to Canada' of later years. But Robert considers this a lame device and insists on the horsy side of Patroklos in the 'Urilias' where he is addressed as Πατρόκλεις ἵππευ with the same affectionate tone, by the way, as Eumaios is addressed in the Odyssey, *Εὔμαιε συβῶτα.* No king is Patroklos; he has no chariot of his own, and, while his rank is higher than that of Eumaios, he is a vassal and Achilles his overlord; and according to Robert he was originally nothing but the charioteer of Achilles. But this is only one little point among hundreds and, being one, it may serve to show how much room there is for comment in this notable contribution to the study of Homer, a comment which I must leave to those who are better qualified to deal with Homeric questions.

THE SYMBOLISM OF THE APPLE

XXII 470

In the *Annuaire de l'École pratique des Hautes Études* for 1902, M. Gaidoz, the well-known Keltic scholar, has published an interesting little essay suggested by the mention of the apple as a declaration of love in Old Irish literature. Next come Greeks and Romans and after them the Christian use of the apple in the *Vierge à la pomme,* in whose person Eve, the mother of us all, and *cette archidiablesse de Vénus,* as Heinrich Heine calls her, are blended after a fashion not unfamiliar to the student of such matters. This apple, it need not be said, is not strictly the apple of commerce. It may be the quince, it may be the pomegranate; and in Tahiti it appears as the 'nono,' a round fruit, which the Kanaka girls throw at the lovers whom they design to favour. As for the symbolism of the apple, M. Gaidoz scouts it. The | throwing of the apple is only a *grata protervitas,* as an old commentator calls it. A flower would answer every purpose but the apple or any other spherical fruit carries better. Snow-balls, I would add, sometimes serve the same teasing purpose: and M. Gaidoz actually mentions the use of rotten eggs at English elections as a familiar and popular practice which indicates the reverse of love; and the instance of Mrs. Nickleby's demonstrative neighbour will recur at once to the minds of those who are not ashamed to remember Dickens.

The first apple thrown, says M. Gaidoz, was merely to attract attention. The symbolism was an afterthought. One is curious to know what M. Gaidoz will do with the various representatives of the vegetable kingdom, the symbolism of which in Greek is hardly to be denied. One asks in the words of the flower song: ποῦ μοι τὰ ῥόδα; ποῦ μοι τὰ ἴα; ποῦ μοι τὰ καλὰ σέλινα; one abandons reluctantly the long-cherished explanation of the ‘parsley bed,’ which is the English rival of the German stork; and I am afraid that some *amoureux de tetons,* to use La Fontaine's phrase, will not resign the symbolism, which Aristophanes did not invent and which is quite as evident as any of the popular wall-pictures, the exaggerations of which Montaigne so feelingly deplores.

GOETHE'S POEMS

XXIII 110

My acquaintance with Goethe goes back to the beginning of my Teutonomaniac period in 1847, and I doubt whether any | boy of my age ever devoured so much of Goethe in so short a time. There was not much that I left unread from Goetz von Berlichingen to the Second Part of Faust. His lyrics were my delight and I learned many of his ‘Sprüche’ by heart. But while I enjoyed the light and warmth of my luminary, I did not inquire too curiously in what sign of the zodiac my sun was standing, or whose star, not to say petticoat, was in the ascendant, Friederike's, Frau von Stein's, or Ulrike von Levetzow's. Since that far-off time every recess of Goethe's life has been explored and every sinuosity of his long career has been lighted up, and in his edition of *Goethe's Poems* (Holt) Professor Goebel assumes, and assumes justly, a knowledge of Goethe's biography as a prerequisite for the study of the specimens he has selected. Many of my old favorites are there and as I re-read them under Professor Goebel's sympathetic guidance I feel how much I lost for the appreciation of the great master himself in the days when I appropriated all that my eager boyish intellect could take in. Whether the ethical influence would have been as potent, if I had known as much of Goethe's moods as I could have learned from such a book as Professor

Goebel's, is another matter. I do not know; and if I am to follow Goethe still, I ought not to care.

> Willst du dir ein hübsch Leben zimmern,
> Muszt um's Vergangne dich nicht bekümmern.[1]

HERACLITUS OF EPHESUS

XXIII 345

A mischievous writer in a recent number of the *Revue Critique* says that the ever-increasing tendency to publish editions with translations will bring with it greater confidence in the editors whose commentaries often lead one to suspect that they do not understand their texts. In Diels's *Herakleitos von Ephesos* (*Griechisch und Deutsch*), (Berlin, Weidmann) the German version was not needed to show the editor's thorough adequacy, and the German press has congratulated the translator on the artistic skill with which he has caught the oracular tone of Nietzsche's 'Also Sprach Zarathustra.' But what interests me personally even more than the admirable rendering is the preface in which Diels gives expression to a view which I have long entertained but have never had the courage to advocate. 'The philosophy of Herakleitos the Obscure is by no means so obscure,' says Diels, 'as is the unanimous plaint of ancient and modern times,' and, himself an editor of Parmenides, he adds that Herakleitos is obscure in the form only, Parmenides is opaque in content also. As to the sense, as to the reach of his ideas, Herakleitos is perfectly clear, whereas Parmenides never succeeded in working himself out into perfect clearness even to his own mind. Herakleitos surrounds his ripe fruit with a protective envelope, so that it may not fall into the hands of unworthy nibblers. The wisdom of the Eleatic abides still in the bud and awaits the bright sunshine for its full unfolding. The system of Parmenides has evoked a development; Herakleitos, whose system was complete, has found imitators of every degree of slavishness but no real successor.

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[1] [Göthe's Works, Weimar ed., 5^I, 107 (*Zahme Xenien*); 2, 284 (*Lebensregel*); for versions and variants see 2, 357 and 5^II, 262. Compare this volume, 331.]

The far-famed Herakleitean obscurity, continues Diels, lies only in the style, and the question whether this obscurity is designed or no is not so easy to answer. He himself refers to the prophecy of Apollo and the voices of the Sibyl as the patterns of his oracular style. This looks like design. But how little does an artist know of his own style and his own design. There is no domain in which the freedom of the will is more overrated than in the domain of art, especially in the art of the writer. Herakleitos fancies that his style is his own, and he is undoubtedly the most subjective, and, in a certain sense, the most modern prose writer of antiquity; and yet this highly personal style bears the stamp of a period that was ringing with the prophetic cry, Overturn, Overturn, Overturn, of a period to be compared with | that of the Reformation, of the French Revolution. Orphicism was rampant in Attica, Ionia was under the sway of Rationalism, the brother of Mysticism; and scientific investigation and rapt vision were often united in the same person, as in Anaximenes, Pythagoras and even Xenophanes. Pindar, Aischylos, Herakleitos, all show the same impress and all speak the same hieratic language. And yet this hieratic stiffness of Herakleitos is relieved by a strong immixture of subjectivity. The prophet is, as one might say, at the same time a professor; and there never was a livelier wielder of the tawse than was the atrabilarious Basileus of Ephesos.

But I will yield no longer to the temptation of summarizing the essay, which is already as compact as it well can be; and as Diels has abandoned the obscurity of Herakleitos' style to the uncovenanted mercies of the critics, I will only say that whenever the course of my studies brings me back to Herakleitos, I have always treated him exactly as I should do Pindar and Aischylos. He is as inevitable as they and not harder nor more obscure. 'Obscure' is really not the word for him. The Latin 'tenebricosus' is much better. The 'malae tenebrae Orci' are full of visions, and everyone who has had to do with poets, whose darkness is not a manufactured darkness,—not the darkness with which the squid envelops itself, but the midnight of the pole,—every such student knows how the eye becomes familiar with Erebos and how figure after figure comes out to reward the intense gaze, *νυκτιλαμπεῖ κυανέῳ τε δνόφῳ ταθείς.* And after this commonplace world what a season of refreshing is the intercourse with this dervish in his midden, not on it merely. True, as one looks over the list of 137 fragments and thinks what marvels have been evoked from these oracles, all of which go into some fifteen loosely printed pages, a mere student of philosophy as literature is ashamed to let his idle fancies twist themselves round these broken pillars of the bridge which Herakleitos threw over the universe and clamber over the parapets of the γέφυραι πολέμοιο from which he looked down on the Eternal Flux. And yet Herakleitos is poetry and must be poetically interpreted. What if he did say that the sun has the breadth of a human foot? (fr. 3 Diels). The magnitude of the sun was a problem in those days, and the Peloponnesos, which was an exaggerated standard to most of them, seems but scant measure to us. May we not have here merely a scornful reference to the Skiapods, figures of fairy tale, mentioned by Aristophanes in his Märchenkomödie? To be sure, the ordinary human foot suffices to shut out the sun as does the dollar in modern times; and as the philosopher lay in his dungbath he may easily have tried the experiment. τοῦ λόγου δὲ ἐόντος ξυνοῦ ζώουσιν οἱ πολλοὶ ὡς ἰδίαν ἔχοντες φρόνησιν (fr. 92 Byw.). What is that but a protest against the individualism that expresses itself in Pindar's ἴδιος ἐν κοινῷ σταλείς (O. 13, 49)? Every | commentator has noticed the coincidence between πᾶν ἑρπετὸν < θεοῦ > πληγῇ νέμεται (fr. 55 Byw.), a thought which survives in our 'instinct,' and the Διὸς πλαγὰν ἔχουσιν εἰπεῖν of the Agamemnon; and I never read the oracle in which Herakleitos says that the prayers of the masses to the statues of the gods are like talking to a dead wall without thinking of ὀμμάτων δ' ἐν ἀχηνίαις | ἔρρει πᾶσ' Ἀφροδίτα. 'Without vision the people perish.' ὧρας αἳ πάντα φέρουσι (fr. 34 Byw.) is Sappho's Ϝέσπερε πάντα φέρεις; and finally τὰ δὲ πάντα οἰακίζει κεραυνός (fr. 28 Byw.) recalls Shelley's 'Cloud' with its 'Lightning my pilot sits.' In fact, Shelley's 'pilot' may be due to Herakleitos's steersman, for it is hard to exaggerate Shelley's love of Greek or debt to Greek. See A. J. P. XII 94, and Churton Collins's review of Rossetti's edition of Shelley's Adonais in his Ephemera Critica.

However, I will reserve for one of those later days that may never come, my essay on the Poetry of Herakleitos; and I will only say that he that hath an ear can hear in these oracles everywhere the stately march of the dactylo-epitrite if one dare speak of dactylo-epitrites in the existing chaos of metre. But before leaving the fascinating subject of Herakleitos, I can not forbear to add an odd illustration of the danger of hasty criticism, the danger that the emitter of *Brief Mentions* himself runs every quarter. Some dozen years ago or more there appeared an American rendering of Herakleitos with an elaborate introduction. The book was promptly reviewed by an eminent Scottish Hellenist, who proceeded to point out sundry mistakes, which he considered elementary. Some of them were elementary, some incomprehensible; and as the translator was not a professed Grecian, he had to take his gruel, if I may use a bit of brutal British slang. But the gruel was Scottish gruel and in comparing the passages criticised with the new version, it seems to me that I can discern the influence of locality on the critic. So, for instance, my compatriot rendered the famous fragment (46 Byw.): τὸ ἀντίξουν συμφέρον 'The unlike is joined together,' the general sense of which is not so very far from Diels's version: 'Das auseinander Strebende vereinigt sich,' whereas the critic's translation 'Counterirritation is helpful' is singularly out of keeping with the context and suggests nothing so much as the *milieu* of the Scotch fiddle and the scratching post.

POLYBIUS' QUOTATIONS

XXIII 349

The first part of Carl Wunderer's *Polybios-Forschungen* (Leipzig, Dietrichsche Buchhandlung) had to do with *Proverbs and Proverbial Turns in Polybios.* It is an interesting contribution to the study of the great historian, great despite his limitations; and the second part, *Citata und geflügelte Worte bei Polybios,* is not less interesting and is even more important, more important for the | appreciation of Polybios and more important for our own comfort. With all the wealth of Greek literature at his command, Polybios was less penetrated by its spirit than we poor moderns. Hesiod, Epicharmos, Simonides, Pindar were known to him, according to Wunderer, only by their *ἔπεα πτερόεντα*. Alkaios, Sappho, Anakreon, he either did not know or ignored; and Wunderer thinks that Polybios showed all that he knew. Of the dramatists the old masters Aischylos and Sophokles exercised no influence on his aesthetic views of the character of the tragedy. The thoughts of Euripides, who dominated the Hellenistic age, are readily recognized in the historian but the wise sayings of the tragic poet were the common property of the Greek people, and quotations and allusions no more prove the study of the drama as drama, than the use of Biblical texts proves actual familiarity with the passages *in situ*. Homer is still the poet *κατ' ἐξοχήν* and Polybios finds it necessary to bring up the Homeric Question. But the quotations are all trite, and while the Stoic ideal of Odysseus may have comforted, encouraged and instructed the historian in practical life and while he may have found guidance in the oracle of Homeric wisdom, Polybios had only the current knowledge of the Homeric poems and they exercised no deeper influence on the aesthetic and moral training of the historian.

This unliterary or non-literary character of Polybios' history is to be explained, says Wunderer, by the personality of the writer and the trend of his time. Here and there a vivid description is to be found in Polybios but his light is for the most part a *siccum lumen*. He despised the rhetoricians; and the rhetoricians of a later day—witness Dionysios—returned the compliment in the name of the guild. In fact, he learned to value the treasures of his own literature only when he saw how the Romans valued them. His training had been a practical one and his affinities were with the Stoics, who prized poetry for its ethical contents solely. The religious basis of morality was gone and the poet had taken the place of the prophet and the priest. But this 'verhängnisvolle Wirkung' of the Stoics, of which Wunderer speaks, is quite in line with the original Greek conception of the office of poetry. The didactic function of the poet, it is not too much to say, was always present to the Greek mind. We repeat after Horace 'miscuit utile dulci' but we must remember that in the beginning the Greek poured wine into the water and not the other way. But the subject is a large one and cannot be developed here. Suffice it to say that Wunderer's new study helps to reconcile the Greek scholar to the oncoming of Rome. It was time for the Roman to take up the lamp that the Greek splinter (Ar., V. 249) had failed to quicken into light and life. One of the greatest debts we owe the Roman is the victory of the earlier and healthier Greek literature over the later growth.[1]

TRANSLATIONS OF AESCHYLUS

XXIII 467

In [the] preface [of his *Prometheus Bound*] Mr. Bevan discourses on the advantage that the language of the Elizabethan drama gives to the translator of the Greek drama, in its vocabulary, characteristic phrases, turns | of expression. 'Here, then,' he says, 'we have a model to guide us, a language to draw upon in translating the plays of the Greeks.' But as the Elizabethan spirit does not conform absolutely to the Greek spirit, we must also make draughts on the Hebrew prophets, for 'the Greek tragedians stood to their people in some ways as the Hebrew prophets stood to theirs,' and our second model is the English Bible. The third model is Milton, who took up 'the blank verse and style of diction' which had been developed by the Elizabethan drama and 'subjected them to modifications and refinements under the very influence of classical type and the Bible.' These be our models, these our materials. By careful study of these models, by judicious tempering of these materials, the resulting Corinthian brass will enable us to make translations that shall abide through the iron age of the English language.

Now I suppose that every translator of Aischylos into English has been more or less consciously guided by the same models that Mr. Bevan sets up. The language of Attic tragedy was far removed from the every-day speech of the Athenian cit; and that merciless critic, Aristophanes, helps us to draw the subtle line that divides art from artifice. But as the world moves on, as the people who speak the English language are getting more out of touch with Shakespeare, with the Authorized Version, with Milton, as our prose becomes less and less reminiscential, as we live a less and less historical and more and more cosmopolitan life, as foreign exchange becomes more simplified by banking facilities, and modern thought can be decanted from one language into another without difficulty—why, a translation constructed under the guidance of the models that Mr. Bevan accepts will become more and more exotic with the lapse of time, and the artistic translator will have to furnish a glossary throughout, as Mr. Bevan has done here and there. It is, after all, a perilous business to attempt the reproduction of an earlier stage of the language. In a ballad that I wrote many years ago in half-mocking imitation of other Brummagem performances of the same kind (Essays and Studies, p. 190) I used 'moe' for 'more,' thinking that 'moe' had a genuine ring, but the third edition of Schmidt's *Shakespeare Lexicon,* just published by Stechert of New York, informs me that 'moe' is plural only, whereas I had employed it as a singular. My ballad 'doth not please me moe (more).'

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[1] The cast-iron bridge of rhetoric spanned the chasm between Heathenism and Christianity, and it was fortunate, as Schmid says [in his Tübingen Inaugural Address], for the Christian world that the church bears the stamp of Greek classicism, and not of Oriental mysticism, and this we owe to the Greek renascents and to their maintenance of the best standards—the three stars of Attic tragedy, not the tragic Pleiad of the Alexandrians, Herodotos and Thukydides, not Ephoros and Theopompos, the canon of the Attic orators and not the sounding brass of Hegesias. The tear we shed for the loss of Menander is dried by the smile of Aristophanes.—AJP. 19. 115.

Of course I cannot undertake to ask in detail how far Mr. Bevan has been true to his models. The criticism of translations is an infinite business, like the measuring of asymptotes. Apart | from those renderings in which we have a real metempsychosis (50), in which the translation is reborn into a new creature, such as FitzGerald's Agamemnon, such as Mr. Way's Euripides, the comparison of a translation with the original is the reverse of a pastime, especially if the critic has privately or publicly dabbled in the art. Here one finds what may be called a success where one has failed utterly oneself, here another dead failure, where everybody has failed. To be artistic, a translation must have an artistic form, and the artistic form cannot be simply transferred, it must be transmuted; and I look back sadly at my own reams of experiments in 'translation into the metres of the original.' The English trimeter is a failure even when it does not go to pieces as an Alexandrine; and then again the English pentapody reminds one how restless the Greek would have felt it to be. Here, then, is opportunity for interminable comment on Mr. Bevan's choice of metres, his choice of rhymes (15 f.). All I can say is that Mr. Bevan does not seem to have realized how severely conscientious a workman Aischylos was in metrical art also. And then the 'needs must' of the verse and the consequent padding, the consequent clipping. One comes away from the best translation, thankful that he can read the original if only after a fashion. Reading Mr. Bevan's work as an original poem, the most benevolent critic will hardly class his translation among the metempsychoses. Much of it cannot be appreciated without the original, though it does not reach Browningesque depths in that regard. So, for instance, v. 2 no one would understand aright 'inhuman solitude,' unless it were confronted with ἄβροτον ἐρημίαν. Familiar words masquerade in picturesque costumes, a darling sin of 'spirited' translators, which never fails to win applause from the mob of critics, though it is death to the understanding. So νηλής is 'steel-hard' (v. 42), τῶν νῦν παρόντων (v. 47) 'this coil,' τόνδε (v. 70) 'a caitiff,' ἐλαφραῖς (v. 125) 'nimble-driven' and ἔπαυσα (v. 248) 'askanced.' προσεύχου (v. 937) 'fleech' can hardly seem to a Scot so exotic as it does to us; I forgive 'yarely' (v. 52) for ἐπείξῃ, and I am not proof against 'tarr' for ἐπιθωύξω (v. 73). As for the Aeschylean compounds, any translator may be pardoned for evading the problems they suggest. Less pardonable is the intrusion of compounds where no compounds exist. He must be a real genius who can make a satisfactory poetical compound in English, something that is better than the monsters that Teutonizing scribblers inflict on the lovers of English speech. Few, if any, of Mr. Bevan's compounds commend themselves. 'Rock-hung' is a false analogy to 'rock-bound' and 'rock-ribbed.' 'Right-areading' is not a good rendering for ὀρθοβούλου and 'sudden-fill'd,' 'downward-ruining,' 'grievous-girding' and the verb 'palsy-shake,' are not beautiful, whatever their warrant. |

I now pass on to another rendering of Aischylos, this time into French. A French translator is not likely to sin by making false compounds. The language demands the substitution of a relative sentence, but it may be worth while to note that the relative sentence in French brings about a much closer unity than does the relative sentence in English. Victor Hugo's 'L'Homme qui rit' is not 'The Man Who Laughs' as it was actually rendered in one American translation, and Oliver Wendell Holmes's 'Roche qui pleure' does not produce the effect of 'Rock that weeps.' But apart from the compounds, what is for me the double refraction of a translation from Greek into French puts M. Mazon's *L'Orestie d'Eschyle* (Paris, Fontemoing) beyond the reach of my criticism. In the *Avertissement* M. Mazon says that he has aimed at exactness and consequently at clearness. Aischylos, he continues, is not obscure, precisely what has been said of Herakleitos (81). But his language is synthetic and hence impossible to copy in true French (*à calquer en vrai français*). We must not think of translating his words but his ideas. We must analyze where he has condensed. This is unfaithfulness beyond a doubt, but it is, says M. Mazon, with national ἐπιείκεια, a necessary unfaithfulness. Like Lancelot, M. Mazon is falsely true. So from our point of view M. Mazon's translation is really not a translation but an interpretation, and as such will be of service to the student. An Aischylos without half-lights is no Aischylos, but the garish day may enable us to understand the half-lights better. One feature, however, of this rendering may be noted. There is, of course, no attempt to reproduce the metres of the original, but there is an attempt to indicate their character. The choral parts are printed in italics, and on the margin the movement is characterized as in a piece of music—'animé,' 'un peu retenu,' 'plus vif,' 'agité,' 'modéré' and the like. This is quite in keeping with the present development of metrical study. If we give up the ἦθος of the different metres, and fall back on the music (34), no wonder that musical directions are introduced. Unfortunately the musical directions are inferences from the text, and most readers can draw those inferences for themselves.

THE COMPOSITION OF PLATO'S LAWS

XXIII 471

What Pliny the Younger (Ep. 3, 1, 10) says of Spurinna at sixty-seven, *sola ex senectute prudentia,* might be said of Gomperz at seventy, if it were not that we moderns have pushed the limits of old age a good ten years on. Still, as Swinburne declares that only the poet can judge the poet, so the author of the *Griechische Denker* in the third of his *Platonische Aufsätze, Ueber die Composition der Gesetze* (Wien, Carl Gerold's Sohn) evidently feels that only an old man can judge an old man. Old experience makes no small contribution to wisdom, and Gomperz maintains that at all events only a man who has written a big book, a work of long breath, can judge as to the possibility of this mistake and that. To saddle all the difficulties of Plato's Laws on the unfortunate Philippos of Opus is unfair. To say that no author is to anticipate the result for which he is preparing the way, that he is to belt himself so as never to show 'the baby figure of the giant mass of things to come at large,' is a counsel of perfection that is only to be expected of a young man like Ivo Bruns, who, unfortunately, was destined never to become old; and even Zeller at twenty-five was not a good judge of the work of a man of eighty. Everybody knows that the Laws has come down to us unfinished, and if every modern author, after he has spent years and years in composing and revising a work, is eager for a new edition, so that he may correct and harmonize the errors and the inconsistencies of his best endeavors, why should we not expect to find here and there in a vast structure like the Laws, which the builder left incomplete, broken bricks and untempered mortar?

According to Gomperz the Laws is not a congeries of essays, huddled together by the unlucky Opuntian, but a unit; and he has traced the cross-references that run through all the twelve | books and that show in most cases an exact correspondence. The network of these references is so close, so taut, that the redactor cannot have had any hand in the work, and instead of vilipending Philippos' bad editing, we ought rather to admire the tenacious memory (*die eiserne Gedächtniskraft*) of the great thinker as he wrought on at his patriarchal age.

To expect the highest stylistic art everywhere in Plato is asking too much even of genius, and especially of an aged genius. And then think of Plato's versatility, think of the rapidity with which he changes his point of view. What men set down as inconsistency is often simply a shift in the angle of vision.

Of course, the Platonic scholar will not fail to study this new contribution to the fascinating subject, which is handled in Gomperz's attractive way. Of especial interest to the student of Plato's style is the second appendix, in which Gomperz calls attention to one peculiarity of the later dialogues, Sophistes, Politicus and Philebus, viz., the mannerism of interrupting the didactic monotony by mechanical appeals to the interlocutors. For example, Phileb. 60 A. ΣΩ. Οἶμαι γὰρ οὕτω πως τὰ τότε λεχθέντα ῥηθῆναι. ΠΡΩΤ. Πῶς; 60 B. Σ. Οὐκοῦν καὶ τόδε τότε καὶ νῦν ἡμῖν ἂν ξυνομολογοῖτο; Π. Τὸ ποῖον; . . . Σ. Τὴν τἀγαθοῦ διαφέρειν φύσιν τῷδε τῶν ἄλλων. Π. Τίνι; This beadle's rap to keep the sleepy children awake is a sad change from the liveliness of the earlier dialogues, and Gomperz emphasizes the contrast in this respect between the Theaetetus and its tardy continuation, the Sophistes. How full the Laws is of peculiar expressions and turns we all know now, but long before the mania for this line of research set in, the Laws was to me a quarry of examples for exceptional things, and the specimens of the periphrastic perfect optative with ἄν in my Syntax were collected a generation ago (S. C. G. § 288). Somehow they show the natural meticulousness of old age.

DEMETRIUS ON STYLE

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In his excellent *Essai sur la rhétorique grecque* M. Navarre makes a strong plea for the rehabilitation of rhetoric, which, according to his report, is fallen into unmerited neglect in modern France (60). A similar plea was made some years ago by M. d'Haussonville in a critique of George Sand quoted in my *Essays and Studies* (p. 50): Les préceptes de rhétorique, he says, qui ont cours dans nos écoles ne diffèrent pas de ceux que la jeunesse studieuse recueillait autrefois sous les portiques d'Athènes et de Rome. Celui qui se fait un jeu de ces préceptes et qui ne sait pas discerner l'éternelle vérité cachée sous leurs formules arides pourra peut-être surprendre un succès d'un jour; mais il s'exposera à voir crouler tôt ou tard sa réputation fragile, comme un édifice dont l'architecte aurait embelli la façade sans en asseoir la base d'après les lois de l'équilibre géométrique. No one can be surprised at these pleas, these warnings, who knows how much the sanity of French prose is due to rhetorical studies. With the new era the old charm will disappear. On the one hand, we shall have, nay, we have, utter carelessness, on the other, sublimated symbolism. And if rhetoric is neglected in France, what shall we say of the scant attention it has received in Anglo-Saxon countries? In the classical domain Mr. Sandys has done some good work, and it is to me a welcome sign of the times that Mr. Roberts has attracted so much attention and gained so much reputation by his admirable editions of the περὶ ὕψους (20. 228), and of the *Three Literary Letters of Dionysius of Halicarnassus,* to which he has now added *Demetrius On Style* (Cambridge University Press). To be sure, the author of the περὶ ὕψους, the so-called Longinus, has never lost his hold on the modern world. He is a critic of exceptional delicacy of feeling and breadth of sympathy; and while the work may be rooted in antique rhetoric, its foliage and its flowers seem to belong to our world, and we can hardly realize that we are separated from him by the whole width of the Christian centuries. Dionysios, on the other hand, is no sooner set up than he is bowled over. Blass, who has done so much to bring him back into notice, has actually suffered by reason of his championship; and almost everybody that deals with him seems to be afraid of being suspected of spiritual affinity with the schoolmasterly critic. Usener classes him among the *magistelli* and Norden vilipends him, so that I am glad to see how stoutly Mr. Roberts stands by him with Mr. Saintsbury as an ἔφεδρος in time of need. For my part, Dionysios | accompanies me during three out of the four years of my cycle, and, while he is not exactly the man of my counsel, he is assuredly indispensable for any serious study of Attic oratory. If he is narrow-minded in his judgment of Plato and Thukydides, that very narrowness shows us how potent rhetoric was in every sphere of antique literature; and in the matter of Thukydides, I am free to confess that I would rather consider the great historian a perverse genius, as Dionysios has done, than look upon him as a Laokoon, struggling with the twin serpents of diction and syntax, which had not yet been tamed to the docility of Aesculapian snakes.

As for Demetrios, nothing could be more timely than the revival of his admirable manual; for though Mr. Roberts is kind enough to say that rhetoric is not neglected in the United States of America, the cultivation of it must be very recent. It is not so very long since James Russell Lowell said: 'If I have attained to any clearness of style, I think it is partly due to my having had to lecture twenty years as a professor at Harvard. It was always present to my consciousness that whatever I said must be understood at once by my hearers or never. Out of this, I, almost without knowing it, formulated the rule that every sentence must be clear in itself and never too long to be carried, without risk of losing its balance, on a single breath of the speaker.' In other words, he formulated a rule that he might have learned in advance from Cicero,[1] from Dionysios,[2] who gives the πνεῦμα τέλειον ἀνδρός as the measure of the period. No wonder that one hails with satisfaction the prospect of a new edition of the *De Compositione* by so competent a hand as Mr. Roberts, if indeed we may construe his suggestion as a promise. So, too, if Oliver Wendell Holmes, that other great light of American literature, had read Dionysios, he would not have written in so tentative a fashion of 'the pneumatic or rather pneumonic character of rhythm.' *Homo mensura* is written all over our tables of weights and measures; the lungs are the windgauge of style. But Lowell and Holmes are classics and Apollo saved them. But Apollo will not always save. If there is an elementary rule in what the ancients called composition, it is that prose rhythm and poetical rhythm must be kept apart. All classical scholars know the rule. All French stylists insist on it. Everybody remembers how absurd Buffon made himself with his quatrain on the horse; though perhaps everyone that quotes 'un poète mort jeune à qui l'homme survit' does not remember the gentle rebuke that De Musset gave Ste.-Beuve.

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[1] E. g. De Oratore III 182.

[2] De Compositione c. 23, p. 171 (R.)

'Tu l'as bien dit, ami, mais tu l'as trop bien dit.' Dryden's prose is admirable, but, as Mr. | Pater says, he will fall into verse, whereas Wordsworth never does, according to the same authority, and Dickens's bad blank verse is a stock illustration. And yet, despite this simple rule, a much-admired American writer of our day has actually reeled off hundreds, if not thousands of more or less perfect decasyllabic verses under the delusion that he was translating Homer into rhythmical prose. And sometimes I cannot help thinking that it would be better if our classical scholars themselves had read something more of Quintilian than the first chapter of the Tenth Book, to which most of them seem to confine their attention. Perhaps we might have been spared the theory that every Latin sentence is constructed on the principle of a *diminuendo* toot; perhaps we might have been spared the revolt against Quintilian's doctrine (Inst. Or. IX 4, 26) that makes the verb the file-closer. In this whole range of studies, we must be content still to acknowledge the ancients as our masters. There is no appeal from the ear.

Mr. Roberts's Introduction gives us a sketch of the Greek study of style. To one who knows his Rhetores Graeci, his Gerber, his Blass, his Norden, the sketch seems rather too sketchy, but Mr. Roberts dedicates his book 'Iuventuti lucide scribendi ac venuste studiosae,' and his χειραγωγία is meant for those who have yet to learn that there is such a thing as a serious study of style. And even those who are more or less familiar with the subject will be delighted with the skill and the grace of the exposition. As a translator, Mr. Roberts has gained high repute by his previous renderings but in the matter of translation I am prone to be a devil's advocate; and as I have not compared Mr. Roberts's version with the original word for word, I am not prepared to say that he has solved all the problems that the translation of any Greek work on rhetoric brings up. The task, as I know from experience, is one of great difficulty. The ordinary dictionaries are of little help, and the special vocabularies often leave one in the lurch. The latest guide is not always the most trustworthy, and old Ernesti is frequently better than more recent Volkmann. This lack of lexical resource lends especial value to the Glossary which Mr. Roberts has appended and which has enabled him to reduce the volume of his notes. An important feature of these notes is the number of illustrations drawn from English literature; for nothing is better calculated to carry conviction to the mind of the student than just such cogent exemplifications of the universality of rhetorical canons. For these illustrations Mr. Roberts acknowledges his obligations to Mr. Way, who has won such renown by his poetical rendering of Euripides; and it is to Mr. Way that Mr. Roberts owes also the versions of the poetical citations and a number of valuable suggestions in the translation of the text.

This notice has already run beyond the bounds of *Brief Mention,* and yet I have said little about the original text, about the 'goldene Schrift des Demetrios περὶ ἑρμηνείας,' as Wilamowitz justly calls it. As Milton puts 'Phalereus' next to Plato and Aristotle, I am content to leave him at the bidding of so excellent a judge in such excellent company. The book might be called a Rhetorical Testament, and a certain Biblical authority has been given to it by the short paragraphs into which it has been cut up by the old editor Victorius; and I am not surprised that Mr. Roberts recalls, by way of contrast, a like performance attributed to Robert Estienne. The canons of Demetrios are sharp, clear, sensible. The illustrative passages are really illustrative and have saved for us many gems from the lost literature. In one of his commandments Demetrios warns against the multiplication of metaphor lest 'we find ourselves writing dithyrambic poetry instead of prose.' This is what we always tell other people. This is what we think very fine in Paul Louis Courier's 'Dieu, délivre nous du malin et du langage figuré.' But for all that, Demetrios is not averse to figurative language. The rhetoricians were teachers, and being teachers, knew the value of metaphor and simile, which lend wings to the seeds of doctrine, and which plant them in the field of the ear, if I may use a figure that underlies the *purgatas aures* of that 'crabbed coxcomb,' Persius.

THE HOMERIC QUESTION

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Maeterlinck opens his 'Trésor des humbles' with a rhapsody on silence, prompted by that all too vocal Preacher of Silence, Thomas Carlyle. But apart from Maeterlinck's esoteric doctrine, the significance and the power of silence are proverbial. Indeed, Goethe seems to think that we exaggerate its potency:

> Es ist ein eigner, grillenhafter Zug,
> Dass wir durch Schweigen das Geschehene
> Für uns und andre zu vernichten glauben.

Still 'todt schweigen' is a recognized process in German polemics; and I have long sympathized with the unfortunate French pamphleteer who wrote a reply to the silence of his adversary. Why all this obviousness? Simply because the course of my studies has led me of late to consider more particularly certain groups of syntactical silences in Greek; and I have been tempted to give some of my meditations on this subject the Farraresque title, 'The Silences and the Voices of Greek Syntax.' Every investigator, it is true, notes the emergence and disappearance of constructions, but emergence and disappearance do not mean birth and death; and the absence of a construction does not mean that it is not yet born. What is set down to non-development may be due to suppression. Hence the especial interest of the syntactical silences of Homer. How these silences are to be interpreted will depend largely on one's aesthetic code. How far back shall we push the reign of conscious art, how far the evolution of the epos? Thus a mere syntactical inquiry brings us face to face with the Homeric Question; so that in reading M. Bréal's brilliant brochure, *Un problème de l'histoire littéraire,*[1] I have been reminded more than once of such problems as the absence of the historical present, of the articular infinitive, of the consecutive sentence, to cite only some of the most familiar instances.

Homeric theory is a rough shore, and one shudders when one thinks what might have happened, if one had followed the fashionable guides of fifty years ago and had insisted on landing:

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[1] [Reprinted from *Revue de Paris,* 1903.]

ἔνθα κ' ἀπὸ ῥινοὺς δρύφθη σύν τ' ὀστέ' ἀράχθη,

whereas your floater can pass readily from the unitarian preachment of Terret (20. 87) to the remorseless analysis | of Robert (74), or else allow himself to be rocked κυμάτων ἐν ἀγκάλαις by M. Bréal's attractive handling of the Homeric Question, in which the silences of Homer receive due attention. In the brief summary, the brief neutral summary I shall give here, the brilliance of M. Bréal's essay will be lost, but the practical lesson will abide. On M. Bréal's theory the young student will be able to enjoy his Homer without the importunate intrusion of many problems that are forced on the schoolboy before he can fairly enter on the most precious literary heritage of the ages. In short, M. Bréal's student will be as happy as some of us were in the first half of the last century when we read Homer, Vergil, Ariosto and Tasso without much concern for literary theories.

M. Bréal does not believe with Schlegel that the epos simply grew, nor with Jakob Grimm that it made itself. He refuses to be mystified by 'organic growth' and the word 'dynamic' has no charm for him, nor does he show any acquaintance with Professor Gummere's lucubrations. Even the excavations of Hissarlik, Mykenai, Tiryns leave M. Bréal cool, if not cold. Ever since Schliemann began to dig, the grave-digger's song in Hamlet has been the burden of the Homeric scholar. But 'a pickaxe and a spade, a spade,' is followed by the call for a 'shrouding sheet,' and that shrouding sheet has shrouded much besides the 'solar theory.' Nothing more tragic to me than the traces of Schliemann's eager demolition of the real Troy, the real Troy of to-day. Now, according to M. Bréal, the great lesson taught by these layers of pre-Homeric civilization is the nearness of Homer to our own times. What used to be very distant is but the past of yesterday.

The true Homer, continues M. Bréal, is to be sought not in the narrative, nor in the imaginative part of the poems, but in those portions in which the poet addresses himself to men and not to grown-up children, desirous of being diverted and amused; and he thinks it quite as extravagant to suppose that Homer's audience believed the fairy tales of the Homeric narrative as to suppose that the Italians of the fifteenth century accepted the adventures of Orlando as a chapter of their history.

And so, in the teeth of Homeric scholars, he contends that we are not to discard the Πρεσβεία πρὸς Ἀχιλλέα and the Ἕκτορος λύτρα in favor of any Ur-Ilias. Not that M. Bréal believes that there has been no interpolation. Much has been added to the original stock, whole books, in fact, mere repetitions of old phrases, old situations. But the passages that forward the action, that bring about the necessary conclusion, that paint situations or reveal | characters—these are not additaments, and M. Bréal protests against the criticism that would rob us of the best things in Homer under the pretext of carrying us back to the primitive form.

The primitive effect, according to M. Bréal, is due partly to the *mise en scène,* partly to modern theories; and the *mise en scène* has to do with the silences of Homer. Of the great antiquity of writing there can be no question. True, only a few years ago it might have been said that the incontestable existence of writing in Egypt and Assyria proves nothing for Greece. But Evans has made that position forever impossible. The mention of writing is suppressed, and suppressed in order to keep up the heroic atmosphere. The obscure mention of those 'characters of hell,' the *σήματα λυγρά,* shows nothing but the embarrassment of the poet. Statues and paintings are found in the palace of Minos centuries and centuries before Homer. Why does Homer simply leave us to infer their existence? For they must have existed in his time. The Apollo of Chryses was doubtless a statue, and the knees of Athene, on which Andromache spread the precious πέπλος (Il. 6, 303), were the knees of a statue. Decorative art abounds. Why should there be no religious art? Why the elaborate adornment of the shields of Achilles and not a single statue of a deity? As there is no direct mention of sculpture, so there is no direct mention of painting. But χρυσόθρονος Ἥρη and κυανοχαῖτα Ποσειδάων and the nimbus about the head of Achilles are evidences that painting was known to Homer. So the Homeric poems affect to be ignorant of coins. It is pure affectation. Coins had been in use three thousand years before the Christian era and M. Bréal refuses to accept payment in kind. It is a mere tradition of the school; and so imperative is the tradition that in the youngest part of the Iliad, the twenty-third book, tripods and basins are employed as the medium of exchange and not money current with the merchant.

Fénelon's 'aimable simplicité du monde commençant' is a pretty phrase, but it is nothing more. Odysseus builds his bridal couch with his own hands, and proceeds to adorn his backwoods bed with gold and silver and ivory and purple. He is as inconsistent as Vergil in his description of the humble cottage of good Evander, as Fénelon himself in his description of the grotto of Calypso. The equipment does not match the abode in either case. Nausikaa, the divine washerwoman, is the daughter of a king who is surrounded by a splendid court and holds games like those of Olympia and of Delphi. It is time for us to stop laughing at Mme. Dacier, who, in translating the | Iliad, saw everywhere nobles and princes. She was nearer the truth, she was more in touch with the spirit of Homeric society than those who make of the Greek and Trojan warriors contemporaries of an age of blood, the coarse types of a period of barbarism and murder.

The heroes of the Iliad were not only valorous as became warriors of such lofty lineage. They were eloquent. The eternal antithesis of word and deed is present in Homer. Cheiron δικαιότατος Κενταύρων, the master of Achilles, and the undying type of the teacher, taught both, taught what was afterwards known as μουσικὴ καὶ γυμναστική. The life of the ἀγορά is fully established. The ceremonial is fixed. The herald puts the staff in the hands of the orator who has the floor. The styles of the various speakers, Menelaos, Odysseus, Nestor, are characterized by Homer himself. ἀγορεύειν, 'to harangue,' becomes so common a word for speaking that Penelope 'harangues' her nurse in secret. There are schools and schoolmasters. As Achilles is the pupil of Cheiron, Telemachos is pupil of Mentor, Aineias of Alkathoos. The Iliad is full of types and models. It is a mirror of magistrates, of kings. < When Robert Stephens dedicated his Homer to Francis I, *βασιλεῖ τ' ἀγαθῷ κρατερῷ τ' αἰχμητῇ*, he justly recognized the typical character of Agamemnon. > We are not far from gnomic poetry in Homer.

But after all there is a decided antique coloring, and great part of this is due, as M. Bréal insists, to the style of fighting. The military art of Homer is very different from what we find in the literary remains of the seventh and sixth centuries, Archilochos, Alkaios, < not to say > Tyrtaios, < who is not in very good repute just now >. The cavalry arm is notoriously absent. We have only war chariots, and these war chariots are descended in more or less direct line from the monuments of Egypt and Assyria. Even the swift-footed Achilles mounts a chariot occasionally. Agamemnon, Menelaos, Idomeneus, become heroes after the Egyptian pattern. The consequence is that at a time when large and disciplined armies were operating in Asia, the Homeric battles resolved themselves into a series of single combats. < Robert recognized the fact that some of the Homeric armour was Brummagem stuff > (75 f.). According to M. Bréal it is all Brummagem. The minute description of contemporary equipment belongs to a much later stage of art.

In the Homeric style there are two factors, the one the poet, the other tradition. To the poet we owe the greatness of the | framework, the truth of the characters, the harmony of the whole; to tradition the measure of the verse, the abundance of the vocabulary, the wealth of grammatical forms, the use of formulae for all the affairs of life, standing epithets and consecrated phrases. These things are the sediment of ages, and the hexameter alone is a proof of a long development. It is one of the strictest of verses, as Wilamowitz has remarked. It admits none of the licenses of folk-poetry, protraction, correption, syncope. The structure of the hexameter alone is fatal to any Lachmann ballad theory. The language itself has no counterpart in any spoken dialect. It is full of diverse elements, Ionian, Aeolian, Cypriote. However fashioned, it had long been a mixed language, a 'Kunstsprache.' The rhapsodes may have modified the original form to suit their audiences, but that does not solve the difficulty. So for two centuries, says M. Bréal, French troubadours composed their poems in a Limousin dialect, larded with Catalan, Provençal and Italian forms. The digamma, of which so much has been made since Bentley's time, fails as a test of the age of the different books, fails as a proof of antiquity. There are dialects in which the digamma was preserved long after the period assigned to Homer. And the text is uncertain. Witness Plato (23. 233), witness the Greek papyri. One scholar goes so far as to maintain that we cannot be certain that we have a single verse that runs as it did in the original text.

M. Bréal's next contention pertains to the difference between 'Volksepos' and 'Kunstepos,' and here he emphasizes especially the jerkiness of the ballad and the sustained flow of the Homeric poems, the continuity of the narrative, the serenity of the thought. But in claiming this distinguishing excellence for Homer, M. Bréal does not undertake to say that Homer had no predecessors. Others had sung the stories of Meleager and Bellerophon. He does not undertake to say that there are no interpolations. The temptation of the rhapsodists to interweave local legends was too great. A Cretan audience was only too ready to welcome the adventures of Idomeneus. The style was copied and the soldering was more or less successful.—A Cretan audience—but what was the character of that audience? Are we to say, as has been said, that the Odyssey is the sailors' poem, the Iliad the soldiers'? No, if by these characteristics we are to explain the origin of the poems. The common people do not figure much in Homer. < D—n the public, said an American capitalist.> ὀλέκοντο δὲ λαοί is about as much notice as the herd gets in the Homeric poems. It is court poetry with which we have to deal < in the Odyssey >. The singers are court poets and queens preside over the performances. The audience is cultivated. It does not need a mythological dictionary. It is | liberal. It does not take its gods too seriously. It is frankly amused at the 'spats' of Zeus and Here, at the trap set to catch Ares and Aphrodite, at Athene's mocking comment on the misadventure of the Goddess of Love in her encounter with Diomed.

The tone is free, but it is never low or vulgar. The invectives exchanged by the two chiefs in the Iliad are words spoken not only in anger but by anger; and anger is always vulgar. Achilles recovers his poise. Agamemnon makes the *amende honorable.* Hektor and Aias are as courteous as any mediaeval knights. No wonder that Hektor became a type of chivalry in the middle ages. The warriors of Homer are as enamored of glory as if they were Frenchmen. 'Military honor' was not invented then; αἰδώς must serve for it in Homer < as αἰσχύνη serves for it in Thukydides >. As for the portraits of women, I am quite in accord with M. Bréal in his admiration of Homer's mastery. Helen is a real woman as well as a real goddess. Andromache I have personally known as a Confederate heroine, and the man that does not understand the moods of Penelope does not know the elements of a study that is even more interesting than the study of Homer.

But what was the audience? we ask again. It was made up, says M. Bréal, of the ἀριστῆες, of the old families, say of Smyrna and Miletus, of adventurers by land and sea, successful freebooters, rich merchants, ship-owners, active, intelligent men, curious, cultivated men who knew life and loved the arts. The poems were recited at the great festivals. < The epos season might roughly be compared with the opera season. > As has been said, M. Bréal thinks that this audience was not very exacting as to the historical basis. Nor, if M. Bréal is right, need we be. True, there must have been some historical basis, some expedition that set out from Europe against a powerful Asiatic Kingdom. About this adventure crystallized a number of legends, the fellows of which we find again in other peoples of the Indo-European race. There are some vague topographical traditions, and King Priam, with his wealth, his wives, his sons-in-law and daughters-in-law is a typical Grand Turk. As for the poet himself we know nothing. Absolute silence as to his country, as to his time. The Lydians are not mentioned. Carians are *βαρβαρόφωνοι*. Phrygians are mentioned because they are allies of the Trojans. The Phoenicians are sly merchants. Even the Greeks have no one name. It is as if it were dangerous to call names. As for Homer's time, M. Bréal rejects the statement of Herodotos. He will not allow two centuries, or even one, between Homer and Alkman. He has no sympathy with attempts to reconstruct the 'Ur-Ilias,' to | lop off the branches and strip off the foliage of this Ygdrasil of poetry. True, on this theory the Iliad ceases to be incomprehensible in itself and unique in its class. Those who are inclined to mystery, he says, will perhaps regret a poetry that emerges from the popular soul like the lotus from a pond of India, but those who have clear ideas will not enjoy the Homeric poems less for having been composed in a period of culture and art, in the midst of a population fond of legend and poetry.—The Iliad is only the first and the most beautiful of epopees.

ANCIENT BATTLE-FIELDS

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The first volume of Kromayer's *Antike Schlachtfelder in Griechenland* (Berlin, Weidmann) opens a series of monographs that will attract wide and respectful attention. It is the fruit of an expedition undertaken in the year 1900 by two military men, Col. Janke and Capt. Göppel, and by the scholar whose name the volume bears. The period embraced extends from Epaminondas to the intervention of the Romans and the battle-fields studied are Mantineia (362); Chaironeia (338); Sellasia (221) and Mantineia again (207). Of course, this is not the first attempt to study ancient battle-fields with the help of autopsy, but it is only too true that most of the work in this domain has been chimney-corner work. What were the history of a modern campaign without maps? And yet we are left by the ancient historians to fight the battles of the past without these visual resources. No wonder that Frederick the Great thought little of the value of Caesar's military memoirs. True, there are noteworthy exceptions to this mere book-work, and Herr Kromayer pays a deserved tribute to Napoleon the Third, to Stoffel, to Grundy. In fact, the present activity in this topographical study is one of the causes of the limitations of the present undertaking. The earlier periods, the period of the Persian War and the period of the Peloponnesian War have already enlisted the energies of competent men and where so much is to be done, there is no sense in duplication.

The advantages of the study of Greek battle-fields are great, and Herr Kromayer does not fail to emphasize them. One great trouble that we have to encounter elsewhere is the difficulty of ascertaining where such and such a battle was fought. The historian has a serious bit of work to do before the cartographer can set up his drawing-board. Think of the dispute over the battle with Ariovistus, over the defeat of Varus. In Greece we are better off. Greece is a land of ancient culture, thick-sown with towns. The name of the place fixes the battle-field within a few square kilometers. Then there are few plains. The mountains are so steep and rocky that they may be left out of the | account; and the zone of hills is narrow. Moreover, in the dry and thirsty land of Greece, water becomes an important element and helps to determine the battle-field, and if we ask, whether the millennia that have intervened may not have changed the face of the earth beyond recognition, we have the assurance of Moltke that all the changes of civilization, of desolation, affect only the epidermis of our great Mother, not her features. 'The Bedouin,' says Moltke, 'waters his horses and camels at the same sources and pastures his herds on the same green stretches as did Abraham and Mohammed.' 'The Akropolis of Athens,' adds Kromayer, 'presents to us the same rocky surface that it did to Perikles, and the walls of Mykenai look down on the same unscalable scaur.' Nature has wrought her will, it is true, but undisturbed by man. There is some comfort to be derived from two thousand years of neglect.

Greece, then, seems to be especially favored for researches of this kind and the period that Kromayer and his associates have selected especially important. It is a 'congenial' period. 'The inner and outer conditions of the life of the modern state are more like those of the last period of Greek history than those of all that go before.' This gives an American citizen of the old school the shivers, however it may delight the student of the military art, which, it seems, does not become a real science until there is no freedom to fight for.—Chaironeia has been a name of evil omen to republican life for all these centuries, and Milton has branded it forever with the name of 'dishonest victory.' But that does not keep the work of Kromayer and his associates from being honest work and the book is full of enlightenment. Very interesting is what is said of Diodoros, the butt of so many critics, very interesting the effort to extract a nucleus of fact from the floscules of Ephoros, the great source of Diodoros.

THE ATTIC ORATORS AND GREEK LIFE

XXIV 480

In Hirzel's most interesting and instructive book, *Der Eid, Ein Beitrag zu seiner Geschichte* (Leipzig, S. Hirzel), the section 'der Eid als Fluch,' in which he explains the formula, 'So help me God,' brings up a bit of actuality, which gives striking confirmation to the author's remarks on the steady decline of the binding power of the oath. True, witnesses still 'kiss the book' but the time-honored formula 'So help me God' has just disappeared from the Maryland courts. In fact, nothing would be easier than to write a commentary on antique life in terms of to-day. Demosthenes against Kallikles (LV), an old and especial favorite of mine, was illustrated a few years ago by a lawsuit concerning a drain at Roland Park, a suburb of Baltimore; and the Pseudo-Demosthenean speech *πρὸς Ζηνόθεμιν* (XXXII)—a bottomry case—is made more vivid by the following clipping from a Baltimore newspaper of March 26, 1899: 'Greek sailing vessels visited this port many years ago, but merchants had little confidence in them as they were apt to change their names while on the voyage, put into a port, sell the cargo and nothing more could ever be heard of them.' This is an instance of the continuity of history that would have delighted the heart of Mr. Freeman, who, by the way, was not a close student of the Attic orators (12). These are the coincidences that commend the study of antiquity to the young and I have often asked myself why no enterprising scholar has been found to prepare a Greek Reader on the basis of the private orations of the Attic canon. The Greek would be beyond cavil and the contents would not be without human interest. To be sure, much has been done for the Attic Orators since I wrote, now some thirty years ago, a short series of sketches entitled 'On the Steps of the Bema' in which I insisted on the importance of this range of reading. About the same time, Perrot was doing similar work in the 'Revue des Deux Mondes,' as I found out afterwards, and needless to say, doing it much better; and the purely philological literature that has gathered about the Attic Orators in the last score of years is immense. A portly Italian book on Isaios, Caccialanza, *Le Orazioni di Iseo* (Torino, 1901), is still awaiting review, to say nothing of monographs and dissertations, but the desiderated Reader has not made its appearance yet. Meanwhile we can all study Wilamowitz's *Lesebuch,* which bids defiance to the restrictions of Atticism, and has for its ensign the head of Alexander the Great. To review the book would be to review one's own philological life and to confess one's own philological shortcomings, so that it is not suprising that the work has been more | than once taken up in hope and laid down in despair. It is impossible for a man of my generation to consider it seriously as a schoolbook, and if I were to characterize it, I should echo the words of Pomtow, who in the *Berliner Philologische Wochenschrift* (9. Mai 1903), calls it, 'das schönste und lehrreichste Geschenk—für die Philologen.' Nothing more stimulating, nothing more illuminating, nothing that serves better to remind old scholars as well as young of the gaps in their knowledge of antiquity, the imperfection of their acquaintance with the real significance of it for itself and for our own times. For this particular office the *Lesebuch* will be found as useful as Ovid's Ibis is, according to Niebuhr,[1] for those who fancy that they know Greek mythology.

THE ATHENIAN KNIGHTS

XXIV 483

Nothing in Lucian's Vera Historia ever tickled me more than the passage in which Homer is made to say that he composed all his spurious verses himself, and some of the Homeric verses that have fallen under the ban of the critic are especial favorites of mine, such as χείλεα μέν τ᾽ ἐδίην᾽, ὑπερῴην δ᾽ οὐκ ἐδίηνεν, perhaps because this particular line is an epitome of the behaviour of that stepdame, Fortune, towards most of us. But even if the experience goes no farther than the lips, it is worth something, and if I had not served for a few weeks in a cavalry regiment, I should not have warmed to W. Helbig's Ἱππεῖς *Athéniens* recently published in the *Mémoires de l'Académie des Inscriptions et Belles-Lettres.* The article is profusely illustrated and the subject is thus brought within the reach of a wider public.

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[1] Many years ago my attention was called to [the Ibis] by a passage in Niebuhr, and I have occasionally made use of it as a test. It is by no means a pleasant test. Niebuhr recommends "the study of it to any scholar who wishes to ascertain whether he is thoroughly conversant with poetical mythology and ancient history," and as a cure for self-conceit it is sovereign.—AJP. 3. 87.

Portentously alive are the figures of horses and men, and one is tempted to read again Cherbuliez's Cheval de Phidias and Morgan's edition of Xenophon on Horsemanship and to ride the ghost of a favorite mare bareback in spirit.

A VISION OF THE PAST

XXIV 483

To all who value the high example of mature work, the rare example of work that from the beginning has shown no sign of weakness, no loss of power, the new edition of Vahlen's *Ennius* (Teubner)—the old edition goes back to 1854—will be doubly welcome both for its own sake and for the final disposition of the rumor so long current in philological circles that the master had resolved to leave the great work of his life as a legacy and not to await the reception of it as a gift. That there was some danger of this appears from the words that introduce the *Addenda et Corrigenda*: 'Propero ad finem, ut hic liber, cui non dicam quot annos vitae tribuerim—tandem in lucem publicam prodeat.' But that danger is past. There will be loud acclaim, there will be no lack of criticism. λίθον ἕψεις, ἔλεγεν. But these things are for the many. To very few will the book bring with it, as it does to me, a vision of the past, a renewal of youth, for very few are left of those who filled Ritschl's lecture room in 1852, very few that can remember the senior of the Philological Seminary as he sat on the front bench alone, already separated from the rest of us by gifts and attainments that roused no feeling but admiration. | I have at my elbow the Ennius of 1854 and a bound volume of the dissertations of the day which contains Vahlen's Quaestiones Ennianae Criticae (1852). I remember as if it were yesterday the 'promotion' of Josephus Lawicki whose dissertation was entitled De Fraude Pauli Merulae, and among the 'adversaries' was Ioannes Vahlen, Phil. Dr. renuntiandus. The Vahlen of to-day passes Lawicki by in silence and simply agrees with the Dutch scholar who upholds 'de geloofwaardigheid van Paullus Merula.' No wonder then that I cut the leaves of the new Ennius eagerly, foretaste the pages that tell of the life of

Ennius among men and the after-life of Ennius in the long lapses of Roman Literature and pause to read and reread the story of the prize essay, the generous competition, the memorable award. 'Erit fortasse,' says Vahlen, 'qui haec quae singularem vim et virtutem Ritschelii luculenter expressam tenent non invitus legat;' and the image of the great teacher comes up before me in his prime as I have elsewhere tried to set it forth (5. 339 ff.)

Why do I indulge in this personal reminiscence? It is not the sentimentality of a man who has nothing better to do than to brood over the past. Nay, one cannot emphasize too much the importance of the work that Ritschl did and caused to be done and the spirit that he infused into it. Well-rounded schemes for a regular Triennium Philologicum are very desirable and when one scans closely the courses once followed at the German universities, still followed at the German universities, everything seems to be at loose ends. There is no unity, no system in them. But so long as the teacher sets fire and the pupil takes fire, there is hope, and it is a hope that maketh not ashamed. We were all Plautus-mad and Ennius-mad in those days and I set myself, as a subject worthy of study, the points of contact between Plautus and Ennius. The two poets were contemporaries and there must be some trace of influence. I made little out of my quest, and in Vahlen's judgment little has been made out of it by anybody (p. xxi), but though my studies have drifted far from Plautus and Ennius, and I have no right to a judgment on the final work of such a masterpiece as Vahlen's *Ennius,* I know enough to appreciate in a measure the exquisite balance that is Vahlen's own. Ritschl's pupil he is, but no true master is the lunar rainbow of another.

ON THE CONTINUOUS READING OF MASTERPIECES

XXV 225

There is worse reading than the *Opuscula* of Gottfried Hermann, a mighty shade in the days when I began to learn my business, and in turning over the third volume the other day I chanced on two prefaces, one of which made a deep impression on my youthful mind more than fifty years ago. In the preface to his edition of the Odyssey as in the preface to his edition of the Iliad the fine old scholar emphasizes the importance of reading Homer continuously, and tells us how he read the Iliad over and over again within the compass of a few days. Years before I knew aught of Hermann except the name, I had been stirred by the passage in Gibbon's autobiography in which he informs us that 'Scaliger ran through the Iliad in one and twenty days' and adds 'I was not dissatisfied with my diligence for performing the same labour in an equal number of weeks.' It was easy enough to beat Gibbon, but when it comes to Scaliger, when it comes to Hermann, the question 'How?' arises. To read Homer as Hermann read him, as Hermann would have us read him, with the eye now on this, now on that element, is not an easy matter for men of a certain temperament. One gets caught in the undertow, and I have once at least found myself turned back from ω to A and forced to begin all over again in order to verify an observation I thought I had made. Even lesser units are not often read continuously by the average scholar, such units as a major dialogue of Plato or a long speech of Demosthenes; and I myself remember as a manner of revelation the first time I read the De Corona through without leaving my chair from *πρῶτον μέν, ὦ ἄνδρες Ἀθηναῖοι* to the musical close *σωτηρίαν ἀσφαλῆ.* It was some thirty years ago. I had studied the speech years before under the illustrious master Boeckh. I had gone through it *guttatim et stillatim* with undergraduate classes, but I never felt the thrill of it and the surge of it as I did then. What was intended to be heard at one sitting ought to be read at one sitting. But I am afraid that I forgot to mark some of the typographical blunders I had set out to correct in an edition of that date, much lauded by the only kind of press we had then, for I find on consulting the book that I had scored only some two hundred errors. The trouble is that after such hours of exaltation commentaries always seem to be more or less an impertinence. And yet commentaries are not an impertinence, nay, are eminently necessary, though, to quote the same old master, many commentaries are constructed on false principles, and one type was his abomination as it is mine: | Si de rebus alienis in commentariis scriptum est, non tam hi scriptoris caussa facti esse quam scriptor, ut commentarius scribi potuerit, editus videtur.

LITERATURE AND LINGUISTIC STUDY

XXV 232

Among the themes suggested for consideration at one of the congresses to be held at the St. Louis exposition was 'The Influence of Linguistic Studies on the Interpretation of Literature.' Unfortunately the subject did not fit into any of the established schemes. It did not belong either to philology or to literature, and, although a place was assigned to it, the unhappy man that signified his willingness to open the discussion, suddenly realizing the magnitude and the invidiousness of the task, followed the example of an earlier prophet and fled over seas. Doubtless, if he had carried out his original plan of comparing the chief histories of literature that have been published in the last hundred years, there might have been some interest, possibly some profit, in tracing the infiltration of the new ideas introduced by linguistic study. But such a review, to be anything more than a mere sketch or a mere skit, would have required a range of reading quite beyond the ordinary and a keenness of criticism that could have been gained only by long familiarity with the most varied linguistic and historical problems. The very conception was presumptuous and the abandonment of it is not to be regretted. For in all likelihood the whole thing would have resulted, if taken lightly, in a satire on modern tendencies; if taken seriously, in a reiteration of the old thesis that there is no line of linguistic study, no line of grammatical research, that may not be made directly or indirectly to subserve the end of aesthetic appreciation. The illustrations would have been drawn from the author's special domain and there would have been a flagrant defiance of the poet's wise warning: *ταῦτὰ δὲ τρὶς τετράκι τ᾽ ἀμπολεῖν | ἀπορία τελέθει, τέκνοισιν ἅτε μαψυλάκας Διὸς Κόρινθος.*

Still 'in magnis et voluisse sat est,' and it may be contended that the theme is well worth pursuing. Indeed, the bare statement of it may be worth more than the address, which, I understand, continued to figure on the programme after the project had been definitely abandoned. It was a familiar remark in my boyhood that the titles of Dr. Chalmers' sermons covered the ground of his discourses so completely that it was not necessary to read the sermons themselves. 'The expulsive power of a new affection'—a rather grandiloquent variant of 'clavus clavum pellit'—summarizes all the great Scotch divine had to say on that subject, and the bare statement that the study of linguistics has profoundly affected the whole conception of literature even among those who are not addicted to linguistic research may serve to check the facile sneer of the *littérateur*. The florist may have his laugh at the botanist, such a happy laugh as breaks forth in Alphonse Karr's *Voyage autour de mon jardin*, but the botanist has his rights even in the ordering of a parterre.

One undeniable effect of linguistic study has been the widening of the term 'literature.' Comparative grammar owed its origin to the spirit of missions. The appreciation of the value of soul as soul led to the appreciation of language as language. To the student of linguistic science, nothing is common or unclean, and the ruder dialect may be, nay, often is, more precious than the most refined idiom. In like manner the student of literature must not be satisfied with the definition of literature as 'written art,' though I am free to confess that this is the definition that I myself have accepted, as one accepts so many definitions—not from a profound conviction of their ultimate truth, but from the necessity of getting forward. In fact, if one examines any modern history of literature and compares it with an earlier work on the same subject, the larger space given to the beginnings will show how the point of view has shifted. And yet formula is so apt to survive process that Ouvré in his remarkable work *Les formes littéraires de la pensée grecque*, published some four years ago, found it necessary to attack what I have just called the florist's conception of literature. According to him aesthetic charm is beside the question. All that we are to insist on is the conservation of verbal groups by a voluntary act of the individual or of society, and we must apply to literature the same rules that we apply to the study of the plastic arts. The dilettante does not admit to his collection 'vulgar objects or spoiled specimens' whereas Ouvré's limits 'embrace the chefs-d'oeuvre of a Pindar, a Vergil, a Bossuet, newspapers, advertisements, shopsigns.' It is, as I have said, a remarkable book, a barbed-wire trellis of metaphysical systematization, clothed with a tropical wealth of imagery. More than once have I attempted to treat the book as I have treated other books and to make a summary of it with a running commentary of my own. The theme interests me deeply. The title seems to cover much of my work. The sections follow the consecrated rubrics of epics, lyric, dramatic, history, philosophy, rhetoric under which I have registered my own observations,—rubrics which, to be sure, are hardly consistent with genetic theories. Indeed, when I first opened the book I thought that my occupation was gone. But language, which enters so largely into all my studies of literary form, Ouvré puts aside from the | beginning, so that I might have reinforced or haply supplemented his observations by the results of my own researches. However, repeated experiments have shown me that to do this adequately would require a volume, not a magazine article, and the book will continue to haunt me. Meantime the brilliant author has passed from among the ranks of living workers—and every one knows the peril to which the books of dead scholars are exposed. Every one knows how hard it is to keep a text-book alive when the author is dead, and Ouvré's death may in like manner lead to the neglect of a work which is not very easy reading at any rate. And then, one would have liked to watch the effect of time on the man himself. The years might have sobered his genius. There might have been less barbed wire, fewer flaring flowers. Perhaps, I say, perhaps. For age does not always dull the appetite for spicy epigram or check the efflorescence of fancy. In fact, it is well known that some writers wax more figurative as they grow older. Only the figures are seldom organic. They are mere *σχήματα* not *μορφαί*. The number of beads and broken bits of glass multiply in the kaleidoscope of the brain. But the prism is unchanged, and the effects are too mechanical.

THE FALSITY OF BREVITY

XXV 354

One cannot be pithy at all hazards without being unfair. Brevity, which is the soul of wit, is often the quintessence of falsehood. The bulletin lies because it is so brief. If any one will watch, as I have done for years, the summaries of philological journals, illustrations will not be lacking. I have an acanthology of criticisms of my various writings which serves to amuse me at odd times. So Bornemann's judgment of my Pindar was harsh enough, but the concentration of it in the *Revue de Philologie* excelled the spite of the original: 'ce qui est original ne vaut rien.' An English reviewer had said of the author of Essays and Studies that 'when he adopts the lighter style, he fails both in humour and charm.' That is bad enough. But the German summarist is still worse: 'Die angehängten leichteren Studien leiden durch Streben nach Geist und Witz, die beide dem Verfasser fremd sind.' Here, to be sure, the summary is longer than the original, but that need not surprise us in a German. Sometimes the condensed statement is absolutely correct, and yet the impression is miserably inexact. So I cannot deny that my article on the Temporal Sentences of Limit in Greek (24. 388-407) may be said to have been written 'im Anschluss an Fuchs.' But who would gather from this passing notice in the *Wochenschrift für klassische Philologie* I. *Juni* 1904 that I had made an independent study of the subject, long before Fuchs, that I scouted his theory, indicated his omissions of important facts and corrected his interpretation of the phenomena? And yet who would be so unreasonable as to quarrel with the 'Referent'? Not I, for one.

CONDEMNATION OF GRAMMATICAL STUDY

XXV 354

Spiritually I belong to the sect of Flagellants and 'keep under my body' by frequent scourgings. I have not only made a choice collection of the whip-lashes that have touched up my personal transgressions, but I cherish an assortment of cowhides meant for the class of sinners to which I belong. Chief among these latter *nervi* intended for the chastisement of grammarians, is one provided by my good friend, President Wheeler, of the University of California, who wrote in the *Atlantic Monthly* for October, 1898 as follows: 'Grammar is to the average healthy human being the driest and deathliest of the disciplines. Except as it serves a temporary practical purpose of offering a first approach to the acquisition of language, and of presenting a convenient tentative and artificial classification of certain facts, it brings spiritual atrophy and death both to him who gives and him who takes.' |

This seems to be strange language, coming as it does from one who began his brilliant career with a dissertation entitled 'Der griechische Nominalaccent' (cf. AJP. IX 2), a dissertation by which he is still best known in purely philological circles, a dissertation, which is still authoritative after nearly twenty years, a long life for a theory. So on examining a new up-to-date *Traité d'accentuation grecque* by J. Vendryes (Paris, Klincksieck), I find *la loi de Wheeler* figuring repeatedly, and at first, it seems hardly credible that a man who has given a law to grammar should turn his back on grammar. But that by grammar President Wheeler meant syntax is plainly shown by a later address, which I quoted AJP. XXIII 1. Of course, President Wheeler's indictment of syntax is all the more effective because he knows the life of the class-room, but after all when it comes to an assault on grammar, the outsiders do their work fairly well. Anthony Trollope, the best delineator of life in a cathedral town had no personal knowledge of the life that he drew so well, and President Wheeler has not been harder on syntacticians than Piron was on grammarians, when he composed his famous epitaph on Olivet, who seems to have been given to the kind of study that President Wheeler began with, the study of accent.

> "Ce genre qui le charma,
> Et dans lequel il prima,
> Fut sa passion mignonne.
> Son huile il y consuma.
> Dans ce cercle il s'enferma

Et de son chant monotone
Tout le monde il assomma.
Du reste il n'aima personne,
Personne aussi ne l'aima."

Nothing could be worse than the fulfilment of the curse to which Piron alludes: 'Nec amet quemquam nec ametur ab ullo.'

To be sure, President Wheeler is not the only distinguished scholar that has lifted up his heel against grammar; and we, that are addicted to grammatical studies in the old-fashioned way, must comfort ourselves with remembering that Boeckh called grammar the θριγκὸς μαθημάτων of philology, nay, claimed in a subacid way that he himself was a 'leidlicher Abece-Schütz—if I have got the adjective right. Indeed, I can hardly bring myself to believe that the great master would have sanctioned the crusade against the feeble folk who insist on knowing what the letter means before they let themselves be carried away by the spirit. True, even a grammarian is at times weary of the subtleties of other grammarians, and statisticians have been known to flout statistics and to echo the words of Swinburne who says | in his Study of Shakespeare p. 5: 'For all the counting of numbers and casting up of figures that a whole university, nay, a whole universe of pedants could accomplish, no teacher and no learner will ever be a whit nearer to the haven where he would be.' Still all scholars must be grammarians to a certain extent; and there is no need of stirring the animosity of our waspish tribe. So I was surprised to find in the memoir that Theodor Birt has prefixed to the *Vorträge und Aufsätze* of the lamented Ivo Bruns (Teubner), sentences like these: 'Bruns war kein Grammatiker der auf Zetteln sammelt; er drang in die Werkstätte der Meister und leitete aus ihrem Ich das Werk ab das sie geschaffen. Er las die Alten wie man die modernen Autoren liest.' 'Auf Zetteln sammeln' is no crime. The card system is a mere convenience; it does not set up to be an intellectual Kosmos: and a careful sorting of facts may keep even a man of such rare endowment as was Ivo Bruns from making sad mistakes. As for the rest, it is mere phrase-mongery. Unless a man is born to a wide range of languages, it is safer for him to treat modern authors as the grammarian treats ancient authors; although the gaiety of nations would be sadly eclipsed by the passing of many foreign scholars, who undertake to interpret English by going into the 'Werkstätte der Meister' unprepared.

FRONTO AND MARCUS AURELIUS

XXV 357

Cousin says somewhere, 'The ideal life of a man of letters is one monument and a number of episodes.' My early ambition | was to become a man of letters.[1] My monument was to have been the Greek Life of the Second Century after Christ. But life shapes itself in its own way. I have become a grammarian and my monument is to be the Monte Testaccio of a philological journal. Still I have never lost my interest either in literature or in the period, and regret that I have only space for a *Brief Mention* of Professor Robinson Ellis's instructive and entertaining lecture on the *Correspondence of Fronto and Marcus Aurelius*. Marcus has his admirers, and I should blush to reproduce my early notes on his Meditations and my gibes at the man whom I scrupled not to call in his own jargon a φιλοσοφίδιον and a φιλοσοφάριον. But Fronto's cause I was inclined to espouse, perhaps out of sheer contrariness. For Fronto has been badly treated. Every man whose heart is in the right place has a sneaking kindness for the author he edits, even if that author be a hopeless prig, like Persius, or an incondite writer, like Justin Martyr. But Fronto has had scant mercy shewn him even by his editors. True, some allowance must be made for the disillusionment of Mai's discovery. Historians of Roman literature had said to themselves, 'If we only had Fronto!' And when we had Fronto, or a specimen of Fronto, what? So they began to make epigrams on Fronto; and Naber, whose edition

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[1] 'There seems little reason' says an irresponsible reviewer in the New York Sun, June 24, 1903, 'for the inclusion < in Trent's American Literature > of the names of scholars like Drisler and Anthon and Goodwin and *Gildersleeve*, whose purely literary baggage is of the slightest.' Is it not Voltaire who says: On ne va pas à la postérité avec de gros bagages?

(1867) is still the latest critical edition, apologized for giving so many months to such a zany, such a 'fatuus' as Fronto. He admits, indeed, that Fronto was a good soul, but he sneers at what he calls 'decantata illa populi Romani felicitas sub Antoninorum imperio,' warns us, quite unnecessarily, not to be deceived 'Frontonis elegantiis et orationis putido ornatu,' and considers the most valuable outcome of the whole collection to be the exposure of that weak brother, Marcus Aurelius. A charming contrast to this crabbedness is Gaston Boissier's sympathetic article in the Revue des deux Mondes, published the year after Naber's edition, and while Professor Ellis refrains from any estimate of Fronto's intellectual capacity, he has done good service to the memory of the good old African by his summaries and his translations. Surely after reading Professor Ellis, no young student will consider the *Correspondence* a negligible quantity, even if he should have little sympathy with the gush of the letters. This gush, this overflow of affection, in which it is sometimes hard to tell whether the greater spilth is on the side of the master or on that of the disciple, reminds Professor Ellis of the Sonnets of Shakespeare. In modern life such enthusiasm is more familiar to us in school-girl ecstatics for the beloved mistress, but this sort of thing seems to be traditional | in the Empire. Famous is the relation between Cornutus and Persius and the absurdly interjectional letter of Marcus to Fronto (II 3) is paralleled by the absurdly interjectional letter of Julian to Libanius (XIV) and Julian's letters to Iamblichos are so effusive that critics have thought them unworthy (Essays and Studies, p. 375) of the later emperor, a more masculine character after all than the earlier philosopher on the throne.

THE ORIGINALITY OF ROMAN LITERATURE

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The contention [of Leo's Festrede, *Die Originalität der römischen Litteratur,* Göttingen, 1904] is that 'Roman literature, as soon as it came into its own, was not the imitation but the continuation of Greek literature, with the same claims on the world of those times and the world of aftertimes that those Greeks set up, who followed the great founders of the different departments of literature. In more than one of those departments the Romans have thrown their Greek predecessors into the shade. The Dantes and Tassos, the Miltons and Popes, the Corneilles and Molières and Holbergs drank out of the living waters of antiquity and not out of aqueducts.' This spirited vindication of the rights of Roman literature is not only timely as a consolation to those who watch the recession of the study of Greek and fix their eyes on Latin as the last hope of the continuity of culture, but it is a lesson to be taken to heart by Hellenists, who are prone to narrow their sphere as their domain becomes more specialized. If we of the Greek fold are to become Grecians as Sanskrit scholars become Sanskritists, we shall lose our hold on the world. The Sanskritist without comparative grammar is a lonely creature, and the Hellenist who is not in touch with Roman literature misses much of the joy of his own special work. The study that could inspire the creations of Roman poetry is still vital, and an appreciation of that vital force is of incalculable value for the joy of living. 'In quietness and in confidence shall be your strength.' It is not necessary that the Greek scholar should be forever declaiming about the Hellenism of the Hellenes, but the confidence is necessary, and the confidence is made more resolute by the contemplation of what Greek has wrought mediately as well as immediately. All this is self-evident. Every Greek scholar is supposed to be more or less of a Latin scholar, although, with the present expansion of Latin studies, the converse proposition will not hold. Of course, theoretically, the true Latin scholar must simply add his Latin to all the Greek of the Grecian. He must be as good a Grecian as the best and on that foundation must build his Latin superstructure. But facts do not correspond; and there are, at least in this country, those who slight, if not ignore, Greek in preparing themselves for professorships of Latin, content if they are able to make out the Greek that they need at a given point. Of course, the Hellenist cannot assume that attitude towards Latin, not even the Hellenist of the Greece of to-day; and it is an instructive fact that the figment of *-rum esse* = imperf. subj. was first exploded by a Modern Greek student of Latin (25. 60).

And yet the state of things in America is not encouraging. There are very few chairs of classical philology in our universities, and in the professorships of American universities and colleges the monogamous arrangement prevails. | Indeed, things have come to such a pass that if a professor of Greek discourses on Latin or if a professor of Latin discourses on Greek, it is perilously like flirting with a colleague's wife, but as Daudet has laid it down as a law of style that the adjective ought to be the mistress and not the lawful wife of the substantive, so the situation here would be less monotonous if the conjugal fidelity were less absolute; and without making an invidious distinction among the many excellent editions of Horace published in America, I venture to say that the most interesting of all is the Horace of a professor of Greek. But Professor Shorey is an exceptional man, and my judgment is open to suspicion because I am a Hellenist.

SCHOLARLY OCCUPATION DURING SUMMER

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The summer, which to most of our European colleagues offers the choicest time for the prosecution of research, is a serious problem to most of us. 'Eine Erholungsreise mache ich nie' said a distinguished scholar to me the other day. If he had lived under American skies, he might have struck another note, and there are those among us, who are so worn by the exacting toil of the class-room and the worries of administration that they seek nothing but rest and refreshment from the long vacation. Of those who feel that our generous summer holidays are too long for idleness, too long for recreation, a favoured few betake themselves to Europe and plunge into the recesses of the great libraries, where they collate and collect to their heart's content. But most of us spend our holidays by the seashore or in the mountains far from the scenes and the apparatus of our daily business, and it is very difficult to carry on any considerable constructive work at a distance from libraries. Everyone, who has taken great boxes of books to his summer abode, knows to his sorrow that by some malice of fate the very books one needs most are always left behind. The true philosophy seems to be to do that part of the year's work that requires little apparatus. My old friend Whitney used to devote the long holidays to the making of indexes, and I have generally found in a shelf of texts and a box of cards sufficient occupation for such time as I can spare in summer from the studies of the *école buissonnière.* Even when the exigencies of travel reduce the apparatus to two or three books, much profit or, what is the same thing, much delight can be gained by communion with one or two authors, large-margined or interleaved for the reporting of observations or fancies. To this end a fresh copy is desirable so that previous notes may not interfere with the directness of vision. 'Musst immer thun wie neu geboren'—and this is the nearest approach an old scholar can make to Goethe's 'new birth' or Victor Hugo's remade maidenhood. The contemplation of such a work of art as a Pindaric | ode or a Platonic dialogue, undisturbed by the impertinences of commentators or one's own previous fancies, is great gain. To be sure, when one looks at the results afterwards in the light of the literature of the subject, it is sometimes mortifying to find how much is reminiscence. Still there is some substantial residuum, and if I were not jealous of the rights of my contributors, I might have filled not a few pages of the Journal with my musings on the Nemeans and Isthmians of Pindar, which I studied a year ago, now in the smoking room of an ocean liner, now in a bustling French watering place — the noisiest resort I ever visited.

SYNTHETIC STUDY OF PINDAR

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The Pindarist of to-day is severed by a yawning gulf from the Pindarist of twenty-five years ago, and an edition of the Nemeans and Isthmians on the plan of my Olympians and Pythians would be an impossibility to me now. Believing as I do in the determining influence of artistic form I should find it necessary to restudy the whole subject of Pindaric metres and readjust my interpretations of stylistic phenomena to the new views. Logaoedic, one blushes to use the word, and dactylo-epitrite must go, and some other explanation must be found for the variations in quantity and syntax that were supposed to follow the more rapid and the more majestic rhythms. And what is true of Pindaric metres is true of other important things. The bold Norseman,[1] who made a piratical descent some years ago on the symmetrical castles which Pindaric scholars had been building up for generations out of the precious stones of the Epinikian Odes, has found more and more followers. Still a fresh study of the Nemeans and Isthmians has only strengthened my faith in the correctness of my attitude toward the great problem of Pindaric composition. I believe in contemplation. It reveals much, but the value of its revelation depends on the beholder. One sees in the moon nothing but the familiar figure with a bundle of sticks, another the beautiful profile of a goddess, and everyone knows what faces can be conjured up out of an innocent wall-paper. Impressionism does not carry with it conviction. Nor on the other hand is analysis the right way. Analysis is apt to become a wooden and mechanical thing. What it yields is a jointed doll, not a rhythmical statue. The true way is to rethink the poet's, the philosopher's work. It is far more valuable to reproduce on a smaller scale than it is to translate, for it is hardly a paradox to say that a man may translate fairly well and yet fail to understand his author. And this reproduction can be done anywhere, perhaps better when one is removed from the facile consultation of authorities. At any rate the mastery, real or fancied, of such problems—say as the structure of the Seventh Nemean—when gained in this way, is a joy that is quite independent of learned apparatus and is as much a part of the traveller's delight | as sunrise at sea or the afterglow that lights up the summits of the Alps, for Pindar is both sea and mountain.

It was while I was thus engaged, now more than a year ago, that I came across Tennyson's astounding characteristic of Pindar. 'Pindar,' he allowed himself to say, 'is a manner of Australian poet; has long tracts of gravel with immensely large nuggets imbedded.' 'A hasty judgment, perhaps,' adds Palgrave 'on that colossal genius, if his work be studied as a whole.' A hasty judgment, undoubtedly, but one that has its value as throwing strong light on Tennyson's own lapidary methods, and in that light Professor Mustard's work on Tennyson finds ample justification. A hasty judgment, undoubtedly, but one that has its value as a warning against recent tendencies and recent flippancies. Sooner than renounce all hopes of organic unity in the Pindaric odes, I should surrender to the Terpandrian nome and the recurrent word. Touching the recurrent word, some of the readers of the Journal may remember that in a review of Rossetti's edition of Shelley's Adonais, I undertook to show by an application of Mezger's principle to the threnody on Keats how readily any poem would yield to such treatment (12. 94), and I was much amused when a recent critic selected other words than 'eternal' and 'light' as specimens of Shelley's characteristic iteration and said that "throughout the Adonais, the words 'death' and 'died' hoot their continual lament."

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[1] Drachmann.

THE POET'S STEED

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Every classical scholar knows that the Greek Pegasus is only the remote sire of the modern poet's steed. The Greek Pegasus is the Muses' steed, which is a very different thing, but the *fons caballinus* and the fall of Bellerophon are enough to explain the development, for which Bojardo stands sponsor.[1] An amusing illustration of the way in which Pegasus has penetrated all our literature is Daudet's criticism of Ovid. 'Ça un poète,' he cries. 'C'est tout au plus de l'infanterie montée'; and some years ago in a semi-popular article, I did not hesitate to treat the Pindaric version of the story as a lesson in the art of poetry. The *φάρμακον πραΰ* of O. 13, 85 was made the poetical incorporation of v. 47: *ἕπεται δ' ἐν ἑκάστῳ μέτρον.*[2] If these old myths are to live, |

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[1] On the current statement as to Bojardo see W. P. Mustard, *Pegasus as the Poet's Steed* (M. L. N. XXXIII, p. 32), who discredits the tradition, but gives a reference to a Spanish poem of the year 1497. [See also M. L. N. XXXVI, p. 58, and Classical Weekly, XIV, 200.]

[2] 'This was the spot where Athena appeared to Bellerophon, weary

they must grow and must be accommodated to the time. But that is a very different thing from giving a prophetic perspective to the antique poet himself, as my fellow-Pindarist Fennell has done in the Introduction to the First Nemean. Like most Pindaric scholars, he is as eager to discover allusions and aptnesses in the poet, as he is to detect illusions and ineptitudes in the poet's commentators, and I cannot help wondering what my caustic critic (14. 501) would have said, if I had been guilty of such a lapse as this. ‘There is a possible bearing of the myth’ < of Herakles' birth >, he says, ‘which has not, I believe, been noticed, namely that Amphitryon was a type of hospitality, so that Chromios' palace might suggest the scene of the myth in this connexion.’ Amphitryon as a type of hospitality dates from—Molière.[1]

THE IMPORTANCE OF FORM

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I have long maintained by precept, if not by example, that the philologian should pay some attention to the form of his message. If a thing is worth saying at all, it is worth saying well, and this | old-fashioned principle has vexed me often in the study of philological work, has vexed me, for I fret no longer. ‘Mich besiegen die gewalt'gen Stunden’ and I am satisfied, if I can make out the meaning of much that it would be profanation

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with vain endeavor to yoke the son of Medusa; and as he slept, she brought him bit and bridle. The headstall had a golden frontlet, but the poet does not dwell on that adornment. The bit is the charm, the bit is the wonder, the bit is the gold that tames the spirit, and Bellerophon was straightway wide awake and leaped to his feet. The poet must have visions, but he must have vision as well, clear eye and steady hand, and, above all, the bit. There is a whole theory of poetic art in Pindar's use of the myth; and his very insistence on the element of control is part of the self-irony in which genius is apt to indulge.'—Atlantic Monthly, May, 1897.

[1] Le véritable Amphitryon
Est l'Amphitryon où l'on dîne.—Molière, *A.* iii, 5.

Copied by Dryden. [*Amphitryon*, Act IV, Sc. 1: “I am for the inviting, and eating, and treating Amphitryon; I am sure 'tis he that is my lawfully begotten lord.”]

to call literature. Even the French are not so exacting as they used to be. M. Navarre lamented not so long ago the decadence of rhetoric in the scheme of French education (60), and I was interested to read the other day in the important correspondence between Renan and Berthelot, a passage that shews a rebellion against form, such as one would not have expected from the brilliant author of the *Vie de Jésus*. It is nearly fifty years since Renan wrote to his friend (p. 148): Je comprends parfaitement le tort que fait par un côté à l'esprit humain la trop grande culture de langage, comme cela a lieu en français et en italien: cela absorbe beaucoup de force et nuit à l'action: les Allemands, qui cherchent seulement à dire tant bien que mal ce qu'ils veulent dire, sont plus heureux.' It is the old story. 'Optat arare caballus.' But there are those who will not regret that Renan had acquired the habit of 'handling his instrument' 'avec réflexion et raffinement.'

THE MIDIANA OF DEMOSTHENES

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Professor Goodwin's edition of the *Midiana of Demosthenes* (Cambridge University Press) will at once command respectful attention. In knowledge of the history of the period, in knowledge of the minutiae of Attic legal proceedings he has few rivals. And then Demosthenes is his special province, and Professor Goodwin's style ordinarily sober, as befits a grammarian of his school, never rises so high as when he pleads for Demosthenes, the patriot, Demosthenes, the champion of a lost cause. Some of us who have championed lost causes are not so enthusiastic about other people's lost causes and are tempted to subscribe to Nietzsche and to accept Philip as an 'Uebermensch.' At all events, I am not ashamed to confess that my interest in Demosthenes is largely of the aesthetic order. But the interest is keen enough, though it is haply quickened by sundry frank utterances on the part of other scholars. Koch, the grammarian, evidently cannot abide Demosthenes (14. 106) and Demosthenes was evidently antipathetic to Ivo Bruns (25. 356). I only wish there were more people to speak their minds freely about the heroes of classical literature, as did the Scaligers and the Casaubons of an earlier day. Demosthenes was a bit of a blackguard and offends the conventional soul of to-day as Isokrates does not. But I have long since exhausted my resources of indignation at the naughtinesses of the ancients, and I am not distressed at Demosthenes' lack of refinement, as Professor Goodwin is, any more than I take it to heart when I read how the great and good George Washington swore like the trooper that he was, and how he belaboured his cowardly colonels in the streets of New York with his cane and not with the orthodox flat of his sword. Demosthenes, as is well known, outswears all the Attic orators and is not overparticular about the shape of the | cudgel with which he breaks his enemies' heads. ὦ μιαρὰ κεφαλή and the familiar imperative ὅπως c. fut. ind. (6. 60) take one back to Aristophanes again (4. 440). Once in the swing of his oratory I give myself up to him but I do not lose my head for all that, and when the whirl is over, and the flush wears off, I come back to study the secrets of his art,—or shall I say the tricks of his trade?—the skilful use of rhetorical figures, the effective position of his words, the recurrent crack of the whip, the sting in the tail of his sentences, the *staccato* passages and the *legato* passages, and the wonderful rhythms. To me as a syntactician, his use of the participle, his use of the articular infinitive speaks volumes. After he exhausts his stock of adjectives, he takes to the participle, e. g. 21, 114: ἀσεβὴς καὶ μιαρὸς καὶ πᾶν ἂν ὑποστάς. After he exhausts his stock of abstract nouns he resorts to the articular infinitive, e. g. 21, 96: παρὰ τὴν πενίαν καὶ ἐρημίαν καὶ τὸ τῶν πολλῶν εἷς εἶναι. It was as a syntactician that I spoke when I said some years ago at Chicago that I wished I could induce some of my audience 'to listen to the long roar of the wave that sweeps the wreckage of a world on the shore or to watch the Titanic orator as he hurls, first one smooth stone after the other at his foe, and then when ammunition fails gathers up in his mighty grasp the loose substance of the earth, balls it into a weighty mass and brings it crashing on his adversary's head.' There is something of the Megaera in this Βάταλος, something feminine in his fury, something that recalls the Corcyraean women of Thukydides 3, 74: βάλλουσαι ἀπὸ τῶν οἰκιῶν τῷ κεράμῳ. He fights at times, as it were, with clods and fence-rails, and yet it is all planned, and these apparently extemporized weapons are as much a part of his armory as the Chalkidian blades of Alkaios were a part of the armory of the warrior poet of Lesbos. Cf. 21, 191: *ἐγὼ δ' ἐσκέφθαι μέν, ὦ ἄνδρες Ἀθηναῖοι, φημὶ καὶ οὐκ ἂν ἀρνηθείην καὶ μεμελετηκέναι γ' ὡς ἐνῆν μάλιστ' ἐμοί.* And the preciousness of this very *Midiana* lies in the fact that we are inducted into the orator's workshop, that we see all this in the making. The roughnesses of the *Midiana,* its turbulence at which Professor Goodwin waxes impatient at times, these things are valuable documents to him who is concerned with the artistic process.[1]

THE VITALITY OF GREEK

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No more striking sign of the times than the publication of a Latin Phonetic, *Phonétique historique du Latin* (Paris, Klincksieck), for which a distinguished master of linguistic science, M. Meillet, stands sponsor, and in which the author, M. Niedermann, frankly discards all reference to Greek, as a language unknown to the majority of young Latin students, and cursed with an alphabet almost equally unknown. That is the passing of Greek with a vengeance. Not so much as the alphabet left. Some day the mathematicians will discard *π*, and if the *caret* mark ‸ remains, it will be because the world has forgotten that it stands for *λείπει,* and looks upon it simply as an entering wedge. Is Greek after all a 'drunken cloud' that has sailed over and is gone? Is it a mere shape that Zeus has conjured up to fool Ixion? But your 'robust and brass-bound man' has no fear. His cloud like Shelley's cloud is the daughter of earth and water, but *ὕδωρ καὶ γαῖα γένοισθε* has no terrors for him.

> "I am the daughter of earth and water,
> And the nursling of the sky;
> I pass through the pores of the ocean and shores;
> I change, but I cannot die."

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[1] [The rest of the review deals with details of syntax and is therefore excluded from this collection.]

THE QUESTION OF MODERN GREEK

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There are those who contend that unless Greek change, it must die, that the argument of which we heard so much some years ago, that the truest as well as the easiest way to ancient Greek is through the modern tongue will not hold, that the 'lingo' we find in Greek books and newspapers and letters is a sham, and that the German compounds and the French syntax must give way to something truly alive. Greece itself is divided into two camps and the names of the protagonists, Hatzidakis and Psicharis (Psichari), are familiar even to those who know nothing of the great scholar and the brilliant *littérateur.* The controversy has borne bloody fruit, and some have even dared to die for the maintenance of the old tongue. In this battle of Bianchi and Neri I have neither the desire nor the equipment to engage, and my sympathies are somewhat divided. Every Greek scholar, who visits Greece and finds himself helpless when it comes to intercourse with the people, tries to get some comfort or at least some amusement out of the situation, as he contrasts with the words he hears in the street the vocables that figure in the grammar, and with the actual speech of muleteer and sailor the artificial language of the signs that seem to have been contrived to delude the foreign Hellenist. He jots down in his note-book the various forms that such a familiar name as Οἰκονόμος assumes in the *graffiti* of Athens—and smiles. And yet there is another side and a very practical side. No study, it is true, more interesting to the student of linguistics than the dialects of modern Greece, but there are few more complicated, and who has the time to wait | until the new and living tongue is born? Who would not miss such a means of intercommunication as the newspaper Greek of to-day? Artificial, it may be, but it lends itself wonderfully to the exigencies of modern life, and the style is not always the non-conductor that the Germans have been calling of late years the 'paper style.' In the hands of such a master as Bikélas, Modern Greek of the bookish pattern can yield the same thrill as any 'living' speech. All modern languages are more or less artificial. When the veriest rustic takes pen in hand, he leaves speech aside. All book English is to a certain extent unreal. If I cannot make out the jokes in the comic journals of Athens, I find it difficult to make out the jokes of some American newspapers that vie with one another in reproducing the slang of a world that is almost as strange to me as the abodes of the multiform dialects that Thumb has sampled.[1] But under the fresh impression of my visit to Greece ten years ago,[2] I recorded some of the thoughts that arose in me on this subject, and I recall them here merely to give a place in *Brief Mention* to the recent work of Hatzidakis, *Die Sprachfrage in Griechenland* (Athens, Carl Beck), written for the benefit of Western Europeans in a language that in Greece, as elsewhere, has come to the front as the language of technical scholarship. In this treatise the reader will find set forth in brief compass and with the cogency of an acknowledged master the contentions of the conservatives—which are these—(1) The formation and maintenance of the Modern Greek written language, for all these centuries down to the present day, is a natural consequence of the history of the highly conservative language of the Greeks, and their long, continuous and peculiar culture. (2) The language is not dead, nor are the many apparently antiquarian elements dead, as has often been maintained after the analogies of other languages. | (3) It is absolutely impossible for the Greeks to throw this written language overboard, and to create another in its stead. And this third point is the practical point to which one always comes back.

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[1] See B. I. Wheeler, AJP. XVIII 19 foll.

[2] 'In the perpetual struggle between the waking tongue of the people and the dormant language of the books, the school is on the side of the sleeping beauty—one dare not call it the dead language; and while the passionate insistence that it is not dead but sleepeth, will not recall the past to life, still it is impossible for the classical scholar not to feel touched when the patriotic archaizer apostrophizes the ancient tongue in the language of the disciple: 'To whom shall we go? Thou hast the words of eternal life.' The modern tongue is too restricted, too carnal in its range. To expatiate on moral or aesthetic themes in the language of the Klephts does not seem feasible; and in the to and fro of this struggle the school is a great power. Theoretically we may ask, why not let the old language die the death? Why not abolish the old alphabet, introduce phonetic spelling throughout, and let things take their course? The processes are very much such as the Romance languages have passed through. There would doubtless emerge from the caldron, in which the disjointed language simmers, a new and beautiful creation. But it is impossible to reason thus with the archaizer. So long as the language of the people receives the grafts that are made on it from the old stock, so long as the dead tree revives at the scent of the waters of Castaly and Pieria, so long the archaizer will not lose courage.'—*A Spartan School*, in the Atlantic Monthly for May, 1897.

THE POLITICAL ATTITUDE OF ARISTOPHANES

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οὐ γὰρ πείσεις οὐδ' ἢν πείσῃς, and in the teeth of evidence and argumentation I cannot bring myself to believe that we are not to take a certain account of the Attic demes in literature as in life. I sympathize with the scholar, who some years ago made a trip to Paiania, in order the better to understand Demosthenes. When Xenophon magnifies the Return of the Ten Thousand and Isokrates treats the same performance as a military promenade, I cannot help thinking that there may have been some friction between the two demesmen of Erchia; and as I looked down from the Eastern rampart of the Akropolis on the region identified by Wilamowitz with the deme of Aristophanes and Kleon, and gazed into the tiny court-yards of the little houses that clustered about the base of Athena's citadel, I wondered whether there might not have been a back-gate squabble between the redoubtable leather-dealer and 'the bald-head bard, Kudathenaian and Pandionid, son of Philippos, Aristophanes.' At least, I find it hard to agree with M. Maurice Croiset, *Aristophane et les partis à Athènes* (Paris, Albert Fontemoing), that Aristophanes was a manner of Dikaiopolis, that he lived in the country and that his deme was nothing but a polling booth. One must not be misled by Aristophanes' lyrics on country life. The basis is much more prosaic than at first appears, and there is a dash of mockery everywhere, not to mention the well-known fact that enthusiasm for rural sights and sounds is more characteristic of your city-bred man than of those whose inspiration is largely 'Düngerbegeisterung,' as Mommsen calls it. M. Croiset's arguments are of the same order as those that have made Shakespeare a member of every guild of craftsmen under the sun. It is of the essence of the poet that he should see more and feel more than the average man; and it is not necessary for him to have been born and bred in the country in order to sing of 'murmuring bees and blooming violets,' in order to know the names of 'trees and plants and tools and birds.' 'But Aristophanes,' says M. Croiset, 'not only knows these things; he loves them. He is penetrated with a lively feeling for nature, which is not the dream of a tired cit (*citadin lassé*), and which seems to be made up of personal souvenirs and impressions'—when it is not made up of persiflage of Euripides who was also 'penetrated with a lively feeling for nature.' M. Croiset may be right as to the political attitude of Aristophanes, but this part of the evidence is not basic; it is at best cumulative. |

M. Croiset's whole book is frankly a polemic against the position taken by Auguste Couat in his admirable work on Aristophanes, in which he maintains that the comic poets—Aristophanes among them—were mere henchmen of the aristocracy, and did their bidding with the docility of parasites, a theory apparently suggested by the extemporized newspaper organs of Paris, which seldom survive more than a few weeks, just as the political comedies of Athens seldom reached a second representation. One need not take the comic poets so seriously as German scholars are prone to do, and yet one may sympathize with M. Croiset's effort to establish the personal independence of the greatest of them all, even if one fails to identify him with the 'rural democracy' or to accept the 'rural democracy' itself, to the extent claimed for it by M. Croiset. This rural democracy, according to M. Croiset, is not to be confounded, on the one hand, with the urban democracy, which corresponds to Milton's 'fierce democratie,' nor on the other, with the oligarchy, as Busolt has done. They were, he says, conservative in a sense and at certain crises made common cause with the oligarchy, but in the main their hearts were true to the cause of the people; and it is on this alliance between the rural democracy and the Old Attic comedy that M. Croiset insists throughout the book, an alliance that goes back to the origins of comedy in a village festival.

Your Attic countryman, continues M. Croiset, was much more attached than was his urban brother to the old customs, to the old rites of the cultus, to tradition in all its forms; he retained his respect for the old families, the old hereditary priesthoods. He meddled little with politics, for which he had scant time. His picture is drawn for us by Aristophanes in the Peace, by Euripides in the Orestes. But if he did not care for politics, if he was a comparative stranger to Pnyx and Agora, he was attracted to the great festivals as our rustics are attracted to the circus. And it was the mass of rural spectators, reinforced by their sympathizers in the city, that imposed on the judges, that maintained Aischylos with his sublimities and sonorities in his dominant position, that favored the sweet religiosity of Sophokles and suppressed the subtleties and sophistries of Euripides so long. Comedy, however, not tragedy, was the dear delight of the rustics, who seem to have had all the *sournoiserie* of the French peasant, and they grew ecstatic over the gibes of the comic poets at the men of the day, the politicians with their ready tongues and itching palms, the subtle philosophers, the fashionable lecturers, the new schools of music, everything, in fact, that constituted the delight of the city folk and seemed 'prodigiously grotesque' to 'ces braves paysans d'Athmonon ou de Chollidae.' But if the rural democracy had so little to do with the life of the city, it is strange that they should have taken so much pleasure in all the | flings of the poet at the fads and fancies of urban society. We are under the impression from the beginning to the end that Aristophanes is speaking a 'coterie language'—about the charm of which Carlyle waxes so emphatic—a language which must have been a puzzle to M. Croiset's rural democracy.

M. Croiset's *Aristophane* appeals to me very strongly but as I look down the vista of the coming numbers of the Journal, I see no room for the detailed review that it deserves and in *Brief Mention* there is only space to present the general conclusion reached, and give the main drift, not the exact words, of M. Croiset's closing chapter. Aristophanes, it seems, was not a partyman. He was swayed by feelings rather than by programmes. He was a man of instinct rather than a man of ratiocination. He was a lover of the country and the country deme, where life was easier and saner. He was a lover of social gatherings, of festivals. 'Nature he loved nor less than nature art.'[1] The art must be joyous but its joy did not exclude the attainment of a lofty standard. He had a pronounced aversion to sterile ambition, to hard and malignant egotism, to all intellectual curiosities, whether legitimate or not. The Athens, where all this was realized, was his Athens and he loved her passionately. Those whom he accused of corrupting her and ruining her, he hated as if they were his personal enemies; and in his advocacy of good understanding, harmony and mutual confidence, there were no bounds to the bitterness, vehemence, injustice, with which he followed up the men, who, according to him, sowed and fomented discord and hatred among the citizens. His battle-cry was 'Peace.' What sacrifices he would have made to secure peace, we do not know. He was not a statesman; he knew the end but not the means; he could not formulate the conditions. But his views were personal views; they were not dictated by party leaders but by circumstances. It is *a priori* unlikely, says M. Croiset, that a genius, so spontaneous, so vigorous, so original should have lived, so to speak, on suggestions from others. His shoulders must bear the burden of his own injustices and prejudices; but he deserves full credit for those views in which we moderns recognize breadth and generosity as well as insight.—*Conclusum est contra Couatium.*

In the publisher's circular that accompanies M. Croiset's volume the book is called a real reconstruction of political and social life at Athens in the times of the great comic poet. That is claiming a great deal. It is enough to grant that it presents views that deserve to be considered carefully. But when it is said that 'this important study of historical criticism and literary | analysis' possesses 'the attraction of a vague spice of actuality,' I recall with some interest the fact that being required, some years ago, to characterize, in the ridiculously brief compass of a few lines, the attitude of Aristophanes to his times, I found no handier way of absolving my task than that of using the slogans of our American life with the answering notes of defiance in Aristophanes. Granted the distortion of such a representation, that is, after all, the shortest method to rouse the general public to the appreciation of the truth that antiquity is not dead, simply because humanity is very much alive.

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[1] ["I strove with none, for none was worth my strife;
Nature I loved, and, next to Nature, Art;
I warm'd both hands before the fire of Life;
It sinks, and I am ready to depart."
—Walter Savage Landor,
Dying Speech of an Old Philosopher.]

THE VOYAGES OF ULYSSES

XXVII 359

'Lehrfreiheit' is a fine motto, but it is interesting to observe how the teacher is circumscribed by the progress of doctrine, by the fading out of fads. Twenty-five years ago there would have been some point in the ridicule of the sun-myth. Much true glory was gained by an article in the Kottabos, which proved on Max Müller's principles that Max Müller himself was a solar myth (157); and there would have been a certain relish in the application of the method to Eumaios, the divine swineherd with his twelve months of styes and his three hundred and sixty boars of days, but there is nothing more deplorable than the elaborate interpretation of deceased jests; and it is hardly worth while to resuscitate Paley's interpretation of the Odyssey in order to vitalize a joke. Even twenty years ago, it was possible for a lecturer to say that after Odysseus has rounded Maleia, the geography matters as little to the lover of poetry as the topography of Avilion and Camelot to the reader of the Idylls of the King, and that a Voyage in the Track of Ulysses such as Stillman undertook in the latter half of the eighties was more or less of a wild goose chase. διώκει παῖς ποτανὸν ὄρνιν. Such an attitude would not be respectable now, and one feels a certain remorse at not having taken Krickenbauer seriously, when he tried to prove from the Odyssey that the much-enduring hero had circumnavigated Africa. Once one would have felt a mild amusement at such a prospectus as lies before me now, *Les navigations d'Ulysse. Croisière homérique vers les sites de l'Odyssée,* something of the same amusement as one feels when one reads the prospectus | of Charon in the Frogs. Only the Aristophanic ὠόπ becomes a very modern sigh. To breakfast at Alkinoos's on the eighth of September, in the Land of the Lotos-eaters on the sixteenth, and in the realm of Aiolos on the twenty-fifth! *βάλε δὴ βάλε κηρύλος εἴην.* Nothing more tempting has ever crossed the vision of a lover of the Odyssey. But by the time these lines see the light, the wonderful trip, conducted by M. Victor Bérard, the famous author of *Les Phéniciens et l'Odyssée* will be over, and the scholar who is chained to his desk must console himself as scholars have been wont to console themselves since the time of Ecclesiastes, and before, with doubt and disillusionment. There, for instance, is the book of M. Champault, *Phéniciens et Grecs en Italie, d'après l'Odyssée. Étude géographique, historique et sociale par une méthode nouvelle* (Paris, Ernest Leroux), most of which is given up to the demonstration that the abode of the Phaeacians is to be sought in Ischia and not in Corfu; and Professor Dörpfeld has recently published a pamphlet with further details of his triumphant identification of the *τρηχεῖ' ἀλλ' ἀγαθὴ κουροτρόφος* with the Santa Maura of to-day (*Zweiter Brief über Leukas-Ithaka. Ergebnisse der Ausgrabungen von 1905*). If Scheria is Ischia and Ithaca, Leukas, the tempting programme loses much of its charm, and in any case one comes back to the passage in the Frogs to which I have alluded. Shall we follow the MS reading Ὄνου πόκας or the seductive conjecture Ὄκνου πλοκάς? The controversy has a significant reach. Ὄνος and Ὄκνος contend for the mastery of the philological guild as Poseidon and Athena for the mastery of Attica.

HESIOD AND PINDAR

XXVII 483

Jebb did noteworthy service for Pindar in his famous essay, but even he could hardly have stemmed the tide that is making away from the poet. Read the characteristics quoted AJP. 26. 115, 360 (120). Read the characteristic in *Die Hellenische Kultur,* a book recently noticed in this Journal. Read the characteristic in Wilamowitz's *Griechische Literatur;* and Wilamowitz knows his Pindar as few do, whatever may be thought of Mahaffy and Murray. And now comes Professor Eduard Schwartz, and begins the summary of his final judgment of

Pindar in his *Charakterköpfe aus der antiken Literatur* (Teubner) thus: ‘Pindar ist weder ein reicher noch ein gefälliger Dichter.’ Assuredly, these judgments are not calculated to win students for a poet of whom I myself have said: ‘There is an aristocratic disdain in his nature that yields only to kindred spirits or to faithful service.’ True, Professor Schwartz may fairly protest that he has warned professionals off the course of popular lectures, in which he has rendered his verdict, but Professor Schwartz is too important a scholar for anything that he writes to be negligible, and this booklet has not been neglected, for it has reached a second edition in a comparatively short time. Now no one can have a greater distrust of popular lectures than a man who has been guilty of some scores of them in his day. The task of a popularizer is a difficult one, and it is hard to keep a just mean between talking down to one's audience and shooting over the heads of the same. The French are past masters in the art of the *conférencier,* and other nationalities toil after them in vain. Whoever heard the late eminent historian, Mr. Freeman, lecture to American audiences, cannot fail to recall some of the many illustrations he gave unwittingly of Lowell's famous essay ‘On a certain condescension in foreigners.’ If we had been children in the nursery, he could not have got down more decidedly on his intellectual all-fours, as he hammered away at the story of the three Englands, and unfolded the mystery of the *Oyez!* of the courts. And I remember another lecturer of less name and fame, who brought out with great gravity and impressiveness the beggarly elements of the phonetics of English style before students, who had made themselves familiar with Dionysius De Compositione. Shooting over the heads of an audience is a serious fault. Underrating the intelligence of an audience is worse. No specialist ought to emerge from the depths to which | he has dived without bringing up something rich and strange out of the full fathom five. A popular lecture from which a fellow-student can learn nothing is a poor affair; and I am content to learn from Professor Schwartz.

The close texture of Professor Schwartz's style has for me a certain fascination. It demands more concentrated attention than one would expect of lectures intended for a popular audience, and in his second preface he himself says that he has here and there made his language 'leichter und flüssiger.' It is what may be called an anagnostic style, and yields more, the more it is pondered, and so too it may be said that the more one brings to the study of the matter, the more one takes away. Of the contrasted 'heads' he has brought before us, my chief interest lies in the 'Hesiod und Pindar' for obvious reasons, and for one not so obvious. His 'Hesiod und Pindar' recalls with a pang my neglect to make a thorough comparative study, a *cum pulvisculo exhaurire* study, as Ritschl used to say, of the two poets for the illustration of my edition of the Olympians and Pythians, a neglect which I tried to make good, years afterwards, by assigning the task to one of my pupils, John Adams Scott, whose paper presents a well-ordered material for the study of the subject, which I should have been glad to have, when my work was going on; and I cannot help thinking that it was ungracious in Professor Peppmüller to say, as he did in the *Wochenschrift für klassische Philologie,* 1 Nov., 1899, that Scott's dissertation, despite its diligent collection of facts, would yield little to a man who had made a special study of the subject, the man in his mind being Peppmüller himself, who was naturally nettled at having been anticipated, as most of us would have been. Not to summarize Scott's dissertation, one interesting fact comes out very distinctly that whenever Homer and Hesiod differ, Pindar as a rule leans to the home poet, so that there seems to be, after all, a bond of union between the Peasant Prophet and the Nobleman (not to say 'Junker') Poet. For Professor Schwartz's purpose the contrast is the main thing, and this is quite in accordance with the general scope of the *Charakterköpfe,* which is to do justice to the individual element so often merged in the vague terms 'classical,' 'Greek,' 'Roman.' We are apt to emphasize the type too much, important as the type is. Strangers see likeness where members of the family fail to discern it; and it is because we are more or less strangers that we fail to distinguish the lines of difference in the style, in the hand-writing of foreigners. . . . |

Hesiod and Pindar were both Boeotians; and in my Introductory Essay to Pindar and elsewhere (16. 373), I have had a good word to say for the Boeotians and for Boeotia, not untaught of Bergk (L. G. I 915), not untouched by sympathy with the underdogs of history, not unlessoned by the experience of life. Indeed, I have even gone so far as to try to explain the attitude of Pindar and his canton during the Persian War. That was twenty years after our war was over, and it will hardly be believed that in 1885 I received a friendly intimation that it would be more prudent for me to screen the parallel lines and to efface the sentence: 'A little experience of a losing side might aid historical vision.' I have lived to see a more tolerant day, and I too have become more tolerant of divergent estimates of Pindar and in that spirit of toleration, I will finish my quotation from Professor Schwartz in which he is not so unjust, after all, to the last champion of Dorism, the last true believer in Herakles. To the Cynics, Herakles was but a lay figure.

"Der Kreis seiner Gedanken ist streng geschlossen, der Pomp seiner Sprache steif, die Formen seiner Poesie konventionell, die Sache der er diente war längst nicht mehr lebendig und berechtigt zu dauern. Wenn aber der echte Dichter darin sich kund gibt, dass seine Rede nach Jahrhunderten und Jahrtausenden den verstehenden Leser zwingt ihn zu verehren und zu lieben als sei er noch ein lebenswarmer Mensch, dann ist er der echtesten einer gewesen. In seinen Gedichten lebt er weiter als das wozu er geboren wurde und was er sein wollte, als ein Edelmann von Gottes Gnaden." |

As I read this over I find that I have forgiven the opening sentence, and I cannot suppress my satisfaction that Professor Schwartz like Wilamowitz has not flicked away Pindar's claim to be an Aigeid, even if it should prove to be as unsubstantial as some of our American pretensions to aristocracy. The belief suffices as it has sufficed. ἐμοὶ πατέρες has always meant so much to some people.

A REPLY TO CRITICISMS

XXVIII 107

While I have never replied to any of the ill-considered criticisms of my Pindar that have crossed my track from time to time, since my review of Dr. Fennell's *Olympian and Pythian*

Odes (14. 498 foll.), I am moved to make an exception in the case of Dr. Headlam, who, if not exactly a young man, is little more than half my age, and who has been amusing himself by reproducing what his countrymen call ‘classroom funniments’ about some of my notes on Pindar, in the course of which he has read me some lessons that I hardly need. See Journal of Philology, No. 60, p. 299. |

P. 4, 286 the poet says of Damophilos whose cause he is pleading: *οὐδὲ μακύνων τέλος οὐδέν. ὁ γὰρ καιρὸς πρὸς ἀνθρώπων βραχὺ μέτρον ἔχει. εὖ νιν ἔγνωκεν· θεράπων δέ οἱ, οὐ δράστας ὀπαδεῖ.* The passage has been variously interpreted. The sense that it yielded to me is: ‘Damophilos is not one that postpones decisive action. The favorable season hath but a brief span. Damophilos knows IT full well. He follows IT close as an attendant (*θεράπων*), not as a drudge (*δράστας*).’ Fraccaroli, who knows Pindar better than Dr. Headlam does, and has made better use of my edition, renders the passage: ‘Ben la (= l’occasione) conobbe e quale famigliar l’accompagna, e non ischiavo.’ The scholiast and Mezger after him consider the subject of *ὀπαδεῖ* to be *καιρός*, not Damophilos. I do not agree with this interpretation, but it is not absurd; and so I indulged in a little note on the aspects of time to the Greek, the mutuality, so to speak, of Time and Man as illustrated by *χρόνος, ἡμέρα, καιρός*—a manner of supplement to O. 2, 11. Dr. Headlam merely quotes the scholiast to shew ‘quam minima scientia scribantur scholia.’ ‘Quantula’ is the way I learned the famous sentence of the Swedish Chancellor but no matter. This is the way in which Dr. Headlam treats my note.

“Prof. Gildersleeve: ‘The Greeks conceive Time and man as companions (*ὁ χρόνος συνών*, Soph.). If, as Hesiod says, Day is sometimes a step-mother, sometimes a mother to a man (O. et D. 825) so a man may be a son or a stepson to Time—an attendant (*θεράπων*), as Patroklos was on Achilles, or a mere drudge. A *θεράπων* is one who has rights, who can avail himself of an opportunity without servility.’

“But *χρόνος* is a very different thing from *καιρός*: a man was not said in Greek *ὀπαδεῖν χρόνῳ*: nor in the text is there anything whatever about either son or stepson.

“This too is a good example to illustrate what I have been urging lately, that until we are familiar with Greek *ideas,* we shall never be able to read Aeschylus or Pindar or Greek literature generally with the right intelligence. καιρός is the *proper point* in time or place, etc., etc., etc., etc."

Now if Dr. Headlam had pondered the words he quoted, if he had observed that I use the word *opportunity,* if he had been at the pains to consult the commentators, he would have found that we were both in accord with Heyne, and that there is nothing new in his interpretation. Says Heyne: Capit occasiones opportunas consiliis, non servili modo ex iis pendet ut ex herili nutu. The lecture on the difference between χρόνος and καιρός is wasted. I have not needed it any time these sixty years, and assuredly I did not need it in 1885 or any of the citations Dr. Headlam has rattled, to use Wilamowitz's charming expression (24. 234). In Anglo-Saxon we use 'time' for both χρόνος and καιρός, and Dr. Headlam himself in the course of his criticism translates καιρός 'time.' To 'serve time' illustrates the one, 'to be a time-server' illustrates the other. In idiomatic English we have no word for θεράπων, and that is what I tried to bring out, for Mezger's 'freund' is unsatisfactory. | The θεράπων is after all subordinate. Damophilos is no mere 'opportunist' as Dr. Headlam correctly explains, for I have no quarrel with his exegesis. In 1885 'opportunist' was not the common word that it is now or I might have used it. In 1885 Mr. Ingalls had not written his much quoted sonnet on 'Opportunity.' If he had, I should not have cited it. But in 1885 I wrote on P. 1, 48: ἡνίκα : ὅτε :: καιρός : χρόνος. This very Fourth Pythian has for its burden χρόνος as the Ninth has for its *leitmotif* καιρός (25. 483). To be sure, I might have cited Mrs. Barbauld's famous poem for the Greek conception of χρόνος, 'Life, we've been long together,' and for καιρός Tennyson's 'who knew the seasons, when to take occasion by the hand' or else '<who> grasps the skirts of happy chance,' but I have my own views as to the proper range of illustrative quotation, and do not repent me of the brevity of my commentary on Pindar, although a good English friend of mine once told me with British bluntness that my notes were not so much notes as notes for notes. Against careless and captious readers like Dr. Headlam one is never safe.

P. 2, 82: ἀγὰν διαπλέκει is a very difficult passage. If, as has been suggested, the MS ἄγαν is a gloss on πάγχυ, the conjectural genius has full sway, but is it credible that πάγχυ should need a gloss? Schroeder cites my explanation without comment. Dr. Headlam says:

"I will only say that whether or not it was possible in Greek *to weave a bend,* the expression would have conveyed nothing here to a Greek mind. Greek serpents did not fawn; nor did the Greek dog behave according to the pronouncement of Prof. Gildersleeve: 'ἀγή, 'bend,' is not the doubling of the fox but the peculiar fawning way in which the dog makes an arc of himself.' I should have said that it was more peculiar to the cat:—but probably this dog is of the same breed as that which certain critics of Agam. 1228 have described as *stretching out a smiling ear.*"

Now, if Dr. Headlam had ever played with a dog, he would have known what I meant. There is no reference to the arched back of the dog, 'le chien,' as a French observer has it, 'pris en faute que l'on voit s'enfuir, l'oreille basse, *le dos arqué,* la queue en ventre.' My reference is to the arc of a circle that the dog makes of himself in his wheedling approach to his master, what the observer already quoted calls the 'bondissement latéral.' It is this curl, this wriggle, that seems to be meant by ἀγὰν διαπλέκει. It is not necessary to insist on the 'braiding,' 'plaiting' sense of διαπλέκει here any more than in the other passages cited. The fawning dog wriggles his way through as the wolf makes a circuit and heads off his foes, λύκοιο δίκαν ὑποθεύσομαι. But this reminds me of another railing accusation brought against my interpretation of this comparison in Hermathena, 1904, p. 77, | because I do not translate ὑπο- by 'crossing,' as if the word I use in explaining the passage, 'circumvent,' did not involve crossing.

A friend of mine, who has made a close study of dogs for many years, says, 'I should think that any one, whom a dog has deigned to notice, would have in turn noticed the felicity of your interpretation of ἀγὰν διαπλέκει,' and confirmation has come to me since from various sources.[1] But what does Dr. Headlam propose to do with the passage?

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[1] [Compare also below, p. 190.]

"The Greek conception," he continues, "was that *Treachery* by *fawning* lures into the *Net* of *Harm*: δολόμητιν δ' ἀπάταν θεοῦ τίς ἀνὴρ θνατὸς ἀλύξει; φιλόφρων γὰρ σαίνουσα τὸ πρῶτον παράγει βροτὸν εἰς ἄρκυας ἄτας, Aesch. Pers. 94. The obvious ἄταν Heyne did indeed conjecture; yet hardly a single critic has approved it; Hermann, who had given his approval once, withdrew it afterwards in favour of this same misguided ἀγάν."

Surely, Hermann's withdrawal might have given Dr. Headlam pause. To quote his own words, à propos of καιρός and χρόνος, 'until we are familiar with Greek *ideas* we shall never be able to read Aeschylus or Pindar or Greek literature generally with the right intelligence.' In this sphere and in this passage ἄτη means much more than 'harm' as καιρός means much more than χρόνος. Até is one of the untranslatables and Shakespeare uses the word in the Greek form over and over. After Homer Até becomes a heaven-sent, or if you choose, a hell-sent Goddess of Mischief, and in the Aeschylean passage we have to do with a δολόμητις ἀπάτη θεοῦ, not with human treachery or canine wheedling. It is rather strange that the critic who found so much fault with me for omitting entirely δαιμονίᾳ in my paraphrase of O. 9, 118[1] (l. c., p. 305) should have overlooked the θεοῦ in his rendering of the passage from the Persae, for it is on θεοῦ 'that the strongest stress is thrown.' To those who are lured into the Net of Até, God 'sends a strong delusion that they should believe a lie.' But τίς ἀνὴρ θνατὸς ἀλύξει; when it comes to interpreting Pindar and Aeschylus. That δαίμων in post-Homeric theology means 'genius'—a discovery which Dr. Headlam springs upon the world—will be no news to the Aeschylean or Pindaric scholar or any other scholar. See Pauly-Wissowa, s. v. The application to O. 9 is another matter.

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[1] An amazing misstatement. . . . My 'paraphrase' of O. 9 runs thus (p. 202): 'The narrative of his successes closes the poem with a recognition of the *divine decree* (δαιμονίᾳ v. 118 q. v.) that made him quick of hand, ready of limb, valorous of eye.'

THE IMPORTANCE OF ISOCRATES

XXVIII 112

There are few who share the enthusiasm [for Isokrates] of Hieronymus Wolf, cited by Drerup (*Isokrates*, p. clxvii): 'Quae mihi res (Euagorae laudatio) tantam Isocratis admirationem movit ut ex eo tempore vix ullum sive Latinum sive Graecum scriptorem illi anteponam.' Discourse as much as you choose about the influence of Isokrates on oratorical art, about the importance of his educational programme, and the loftiness of his Pan-Hellenism, he is a sheer weariness to the average modern, whether in translation or in the original; and those who have to study him are grateful to Pöhlmann | (16. 528) for extracting from his text something besides unimpeachable moral lessons, patriotic commonplaces and self-satisfied reflexions on the wonderful work of his life. 'Compel them to come in' is the motto of the few who make a cult of Isokrates, and the droll book of Kyprianos gives expression to a feeling that the novice in Isokrates is very apt to entertain. The fact that no annotated edition of all Isokrates has appeared since the time of Coraïs, just a hundred years ago, speaks volumes for the practical estimation in which he is held.

For my own part, in spite of sundry flippant utterances, I have long valued Isokrates as a touchstone for the appreciation of what may be called the physical charm of the Greek language, and if I am ever tempted to underrate him otherwise, I take the blame to myself. For one thing, Isokrates is associated with the memory of my early student years while at Berlin (1850-51), when for the first time I was brought face to face with such men as Boeckh and Lachmann and Bekker. It was a great thing for an American boy to see scholars in the flesh. Boeckh I worshipped, ignorantly, no doubt. Lachmann *vidi tantum*, but Bekker, Immanuel Bekker, was a great name even to an untaught American youth, and I hastened to buy a copy of the Berlin edition of the Oratores Attici, and to inscribe myself for his lectures on Isokrates. To my amazement I found myself in the smallest auditorium of the university, which, small as it was, offered ample accommodation for the handful of students that shared my venture. At the appointed hour the great man came in scowling, plunged his face into his notes, and began to read with scant comment a lot of *variae lectiones.* I was quite unprepared for that sort of lecture, and after a few times fell out, as I believe the rest did also, to the joy of the old scholar, who was thus liberated from his task. In 1860 I was in Germany again and related my experience to Leopold Schmidt, the noted Pindaric scholar, who told me that he and several of his friends bound themselves by an oath to make Bekker lecture, and that when the master found that he could not shake off his unwelcome auditors, he surrendered at discretion and opened to his captors the treasures of his wonderful knowledge. Never, said Schmidt, have I derived so much from any of my teachers. Even the most bitter foes of Germans and German scholarship have done homage to Bekker, and as I take up my well-worn Oratores Attici, and look at the *malim*'s in the notes, I realize how much he was in advance of his times.

THE 'INDEX LECTIONUM'

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The 'Wissenschaftliche Beilage' of the 'Index Lectionum' and the 'Gymnasialprogramm' is an old German institution, as it is a perpetual plague to those who have the mania, the divine mania for completeness. I turn over the pages of those that I had bound up during my novitiate in 1850-1853, and the keen boyish interest comes back and with it the once familiar figures of the various *professores eloquentiae,* whose special business it was to prepare the official salutations and the official salaams. It was in the Bonn Indices of my time that Ritschl first published specimens of his memorable work in Latin Inscriptions, his *Columna rostrata* and his *Miliarium Popillianum* and it was from one of these Indices that I learned to write Attius. Needless to say, I have gone back to Accius. But it was in Berlin that the office of the indicist, so to speak, was taken most seriously. The 'Altmeister' Boeckh, who led the procession, was in dead earnest about his academic performances. The familiar lines of Schiller, 'Den schlechten Mann muss man verachten der nie bedacht was er vollbringt,' always come back to my mind when I think of him, for he taught us to despise thoughtlessness and served by precept and example as a quickener of the philological conscience. Time has reversed many of his decisions, χρόνος γὰρ εὐμαρὴς θεός, and, as I have pointed out elsewhere (cf. also 7. 274), the illustrations of his 'Encyclopaedie u. Methodologie' are often tragically ironical, but the lesson of his life abides and the memory of the large pattern he set the beginners of fifty years ago. To him the Latin form was no trifle, and Grecian as he was, he paid the Latin language a memorable tribute, which it may be well to recall in these American days of easy divorce (117 f.): 'Mascula potissimum Romanorum oratio, quae virium robore etiam Graecam superat, etiamnunc mihi videtur optima stili dilucidi, elegantis, exacti, gravis magistra esse et q. s.' (Kl. Schr. I 328). Of course, Latin is 'Zopf,' in fact, was fast becoming 'Zopf' in Boeckh's day (Encycl. u. Method. S. 306), but for all that, the abandonment of Latin as a means of intercommunication seems to be a sad mistake; and in certain moods, I regret that Latin is not compulsory. Latin, any kind of Latin, would check the hypertrophy of psychological syntax and make the antics of *Brief Mention* next to impossible.

Boeckh was not averse to spacious themes for the Index Lectionum, but after all a man is at his best in his own sphere; | and it is a happy sign in this country that our academic authorities when they invite a man of distinction to discourse on festal occasions are showing more and more preference that the guest of honour should speak on a subject of which he has proved his mastery rather than on topics of national or world-wide significance, and so the Berlin indices have had to do these many years with the domain of classical studies. In this office Boeckh was succeeded by Lachmann, who held it only for a short time. Lachmann was followed by Moriz Haupt, upon whose death in 1874 Vahlen began the memorable service which came to an end in 1906. The demand on the prooemiast is much more severe than the uninitiated might suppose. To be ready every six months with a paper that shall be a true ζῷον, that shall present a philological theme of real importance, at all events, of real significance, a definite addition to the sum of that which is known, an exemplification of scientific method, and a model of academic form as well, that is no easy task, and to have carried on the work with unfaltering courage and unfailing spirit as well as unvarying success for all these years must be counted among the memorable achievements of a rare man. Such work necessarily diminishes the output in other directions, and, although Vahlen has enough to his credit in book-form to insure him a commanding position among the classical leaders of the last half-century, there has been a certain loss to the scholarly world. But if he only knew—he can only divine—how these leaves for the healing of philological diseases have been sought and treasured and consulted in other than German circles, he would have no regrets, if indeed he has regrets. But why should he not have committed the results that are incorporated in the Index Lectionum to some of the many philological journals of Germany, where they would have been readily accessible? In the Index Lectionum the learning seems to be as water spilt on the ground. Even so. But the water spilt on the ground, while it may not be gathered up again, fertilizes after all, and this is the point that Vahlen emphasizes in the preface to his *Opuscula Academica* (Teubner). These *prooemia* are not mere contributions to knowledge, they are lessons in the art of advancing knowledge. They constitute a school for those who are entering on the philological career. They are so many *contiones ad clerum,* so to speak, delivered by one who has a right to an utterance. Such lessons might be regarded as impertinences in a philological journal, all the contributors to which are supposed to be trained observers, and not to need the lessons that Vahlen has to impress. And yet when I take up, for instance, some new edition of an Aristophanic play, cobbled together to meet a supposed demand or to show off a few fanciful interpretations, a few hit or miss illustrations, I cannot help wishing that the editor had pondered the warning of Vahlen: Itaque iis si qui in Aristophane cognoscendo operam collaturi | sint, auctores simus, primum ut centies repetita lectione in familiaritatem quandam poetae sese insinuent, deinde interpretatione grammatica vires exerceant ita ut verborum vim et usum impensa cura perspiciant, sententiarum motus, orationis formas, sermonum naturam et itinera, poetae in hoc omni genere consuetudinem ac libidinem subtili ac minuta observatione persequantur. An edition that can be rent in sunder by the milkteeth of a Greek seminarian has no right to exist.

It is very natural that the illustrious scholar should have felt a desire to gather up these documents of a long and varied activity into some permanent form, but collections of occasional Latin essays are not looked on with favor by the fraternity of the Sosii, and the matter had been dismissed from the author's mind when former hearers came forward and insured the publication of the series. They could have rendered no better service. The first volume embraces the *prooemia* (I-XXXIII) from the summer semester of 1875 to the summer semester of 1891. The second volume will complete the record of this part of a high career, the initial steps of which it was my privilege to witness (66; 106).

THE GREEK GOAT

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In his interesting book on *Aristophanes*, M. Maurice Croiset maintains that the son of Philippos must have been country bred by reason of his intimate and loving knowledge of country life (128 f.). In my judgment all such argumentation, however seductive, is vain. Every true poet has the key of the fields as of everything; and in looking over the fragments of Eupolis the other day, I was reminded by the goats' bill of fare set forth in his Αἶγες of Mr. Alden Sampson's delightful essay on the *Deer's Bill of Fare*. 'The deer,' it seems, 'have a sensitive and cultivated palate. Their food is of the cleanest, most appetizing, and is gathered with every concomitant element of enjoyment for a young and vigorous animal.' The *menu* is of the most bewildering variety, for 'the deer's hobby is food, and it is *quality*, quite as much as *quantity*, that gives him delight.' Now, the city goat of America is the butt of newspaper scribblers by reason of its omnivoracity. Tin cans and waste paper are the chief of its diet, but that is a goat degraded by domestication. Like the deer, the goat is still a 'creature of versatility'; but in his first estate like the deer he loved and sought—according to Eupolis—the tender shoots of the holmoak and the arbutus, *πρίνου κομάρου τε πτόρθους ἀπαλούς*, and it would be well worth some naturalist's while to study the Eupolidean list and to compare it with the range of the food of the modern Greek goat. The modern Greek goat is truly a satanic creature. Walking one day along a sunken road of the Peloponnese, I was startled by hearing a sudden rush of animal life. I looked up and a flock of goats hurtled themselves above my head. Never had I appreciated so fully the diabolical eye and the wicked mouth of those sons and daughters of perdition. For all that I should like to know more about their diet, especially if I were going to prove that Eupolis was an observer like Mr. Sampson, or else a goat-herd, and not a scullion, or at least a second cook, as most of his fellow-poets seem to have been, to judge by their loving intimacy with various kinds of human food.

THUCYDIDES

XXVIII 355

'Syntax and no end!' I hear the unsyntactical reader of *Brief Mention* say: 'No matter how a paragraph begins, it is sure to | bring up against a syntactical nostrum, very much like the advertisements of quack medicines that are inserted in the reading columns of a newspaper for the fooling of the unwary.' Now I am a sympathetic soul and, as Charles Lamb hissed his own farce of 'Mr. H.' in unison with the pit, so I am often at one with my critics and not unfrequently become so tired of other people's syntactical disquisitions that I am fain to renounce my own. But when Mr. Cornford speaks of his *Thucydides Mythistoricus* as an attempt to understand, not the syntax, but the mind, of Thucydides the syntactician in me revolts against this attitude of superiority. He who does not know the syntax of Thukydides does not know the mind of Thukydides. Syntax has been called the 'Parademarsch' of language, and we are all in the procession. He who sneers at the study of Thukydidean syntax fails to do justice to the conditions of Thukydidean thought. It might not be going too far to say that the two foci of the elliptical orbit of the great historian are points that fall within the range of syntactical study, the conception of causality and the domination of the abstract noun (23. 17). A well-known Homerist has written a noteworthy essay on 'Eine Schwäche der homerischen Denkart,'[1] and Mr. Cornford's book is an impugnment of 'Eine Schwäche der thukydideischen Denkart.' The great historian, it seems, had not the same insight into the causes of the Peloponnesian War, as is possessed by Mr. Cornford, for the historian of to-day is largely concerned with economic causes. Corinth reaches forth, Athens reaches forth, both reach forth westward, the only open quarter. Conflicting interests bring about the struggle. There is nothing startlingly new about this. More than ten years ago in a study of the Peloponnesian War from the point of view of an old Confederate, I did not fail to draw the business parallel between the two conflicts (Atlantic Monthly, September, 1897), and the Peloponnesian line was represented thus:

'The famous Megarian decree of Perikles, which closed the market of Athens to Megarians gave rise to angry controversy, and the refusal to rescind that decree led to open war. But Megara was little more than a pretext. The subtle influence of Corinth was potent. The great merchant city of Greece dreaded the rise of Athens to dominant commercial importance and in the conflict between the Corinthian brass and the Attic clay the clay was shattered. Corinth does not show her hand much in the Peloponnesian War. She figures at the beginning and then disappears. But the old mole is at work the whole time, and what the Peloponnesians called the Attic War and the Attics the Peloponnesian War might have been called the Corinthian War.'

But economic causes do not explain everything. The final cause is the primal conception of causes. It is, if you choose, a 'Schwäche der menschlichen Denkart.' We cannot escape the emotional element, the personal element.[2] The study of the

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[1] Paul Cauer, Rh. Mus. XLVII, 74-113.

[2] But, after all, we have good authority for saying that life is not made up of foodstuffs and channels of trade, as I have had occasion to say before in the case of Mr. Cornford. *πολλῆς εὐηθείας*, says Diodotos (Th. 3, 45, 7), *ὅστις οἴεται τῆς ἀνθρωπείας φύσεως ὁρμωμένης προθύμως τι*

Greek causal sentence which I have just put aside (28. 355) is an indispensable introduction to the study of the historian of the Peloponnesian War. Economic causes resolve themselves into *πλεονεξία* and *πλεονεξία* becomes an *αἰτία* and the famous Thukydidean *πρόφασις* is a surface *αἰτία*, but not merely a surface *αἰτία*. There is a *μῆνις* in every struggle. The *αἰτία* incorporates itself. To call it a policy does not clear up matters. Those who have lived *αἰσθανόμενοι τῇ ἡλικίᾳ* through a great war may be presumed to know more about such matters than cloistered speculators and can do justice to Homer with his Wrath of Achilles, to Herodotos with his Eternal Feminine, and to Thukydides with his Everlasting Abstract. For it is the abstract noun—not Perikles—that 'lightens and thunders and makes a stirabout' of Greek history—that semipersonification, in which the half is more potent than the whole, that abstract noun, which plays havoc with the critic as well as with him criticized (18. 368).

PINDAR

XXVIII 479

From a large mass of material Lady Jebb has selected for publication a number of her husband's *Essays and Addresses* (Cambridge University Press) and has thereby made not only classical scholars her debtors but also those who are interested in the cause of education and especially in the maintenance of Latin and Greek as indispensable elements of the highest culture. It is not the province of this Journal to deal with educational questions. For those who read these pages such questions are settled, and it need only be said here that the advocates of classical training cannot replenish their armory with weapons offensive and defensive of finer temper and greater brilliancy than those which are stored in the essays on *Humanism in Education* and the

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πρᾶξαι ἀποτροπήν τινα ἔχειν ἢ νόμων ἰσχύι ἢ ἄλλῳ τῳ δεινῷ, such as the loss of business. A recent writer [H. Belloc, *Marie Antoinette*, p. 115] characterizes the whole theory as 'the puerile inversion which makes of history an economic phenomenon'; and the state of affairs in Tripoli to-day may serve to furnish forth a practical commentary on the same.—AJP. 32. 482.

Influence of the Greek Mind on Modern Life. Among the papers that concern the professed Grecian directly may be mentioned the *Genius of Sophocles, Suidas on the Change ascribed to Sophocles in regard to Trilogies,* and above all *The Speeches of Thucydides,* a treatise of abiding value, as every student of the historian knows, and the famous essay on *Pindar,* which touches me so nearly that the indulgent reader of *Brief Mention,* although perhaps a little weary of my frequent recurrence to that lonely poet, will forgive me for falling into the reminiscential vein.

My Pindar is the only book I ever made as a labor of love: and though I recognized the fact that others knew Pindar better than I could ever hope to know him, and though my philological training bade me study all the great interpreters, still I dared to face what seemed to me the vital problems independently. Comparison came only after an honest effort to understand the mind of the poet for myself. It is not strange then that Jebb's essay, which appeared in 1882 at a time when I was gathering myself up for my work, disquieted me sorely. Here was a study by an accomplished Hellenist, in whose earliest performances I had recognized the hand of a master, a man of admirable poise, of wonderful insight, of flawless style, a scholar whose renderings made all others seem course or crude. If Pindar was to be glorified, he was the man to do it and not I, and if he had edited Pindar, I should have abandoned a work, of which I had been dreaming years before 'the famous freshman' left Charterhouse. So I put the essay aside with 'rueful admiration' (27. 481) lest reading it too closely I should copy it too closely and spoil it in the copying. Perhaps if I had learned of Jebb, it would have not been said of my Pindar that I was not in sympathy with the poet, that my book was not a Pindaric book (7).[1] But in the course of time that stricture has lost | whatever stringency it had, for, as I have set forth elsewhere, recent critics have been so cruel in their judgments of Pindar that nowadays to call a book a 'Pindaric book' would scarcely be a compliment. Indeed, it would be hard to say what is Pindaric to some people. I have read of late that Méry once quoted Pindar as saying,

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[1] Compare also AJP. 26. 115.

'L'or est un rayon de soleil solidifié,' and when one of his hearers questioned the accuracy of the master's quotation, his reply was: 'S'il ne l'a pas dit, il aurait dû le dire.' And not a few translations are constructed on that principle. But Jebb's translations have for a generation been the exemplar of all scholars born to the English tongue and if a doubt arises, one must marshal all one's mining apparatus to dislodge the fair structure, the χρυσέας κίονας he has reared. Now after all these years, I can study his essay and his renderings in the right spirit of detachment and wonder why I did not use more freely the means of illuminating my poet. And if commenting on translations were not as endless a task as commenting on conjectural emendations, I might take up many pages of *Brief Mention* in unfolding the peculiar felicities of Jebb's versions, felicities that are not all evident to those who are not special students of Pindar; but I can make room for only one little specimen of the thoughts that arise in me as I turn over the pages of the essay on Pindar.

In my commentary on the Fourth Olympian I made v. 18 the keynote of the poem, and translated διάπειρά τοι βροτῶν ἔλεγχος, 'The final trial is the test of mortals.' The poem, it will be remembered, records the late success of a man who had reached middle age before he made his mark as a contestant for Olympic honors. At least such is the natural inference from the poetic parallel with the Argonaut Erginos and, while I refused to make the parallel between Psaumis and Erginos too close, I was all the time half-consciously making another parallel between another middle-aged man and the victor. The circumstances of my life, notably the upsetting of all my plans of authorship by the Civil War and its dire sequel Reconstruction, had kept me in the background until I had passed the age when some of my contemporaries had won wide recognition and authoritative rank. And so I seem now to detect a personal note in my analysis of the Fourth Olympian.

"The final test is the true test. Success may be slow in coming, but when it comes, it reveals the man. The thunder chariot of Zeus is an unwearied chariot. What though the Horai revolve and revolve ere they bring the witness of the lofty contest? Good fortune dawns and then comes gratulation forthwith."

'The light comes late' I wrote: but there are those who maintain and perhaps rightly that χρονιώτατον means 'lasting,' not 'late,' and that the δια- in διάπειρα refers not to the final perseverance of the saints in which I was brought up to believe, but to the good old heathen doctrine of the value of rivalry, rivalry which I have | always detested, being at least in this particular in thorough sympathy with St. James. According to this view δια- here is not the δια- of 'decision,' but the *certatim* δια-; the δια- we have in διᾴδω, διαθέω and the whole list which Dr. Holden has been at the pains of collecting in his note on Xen. Cyrop. I 4, 4. Still it is hard for me even now to surrender my interpretation; but I grant that under the circumstances my testimony is suspect and Jebb is in all likelihood a better guide than the ill-balanced student who allowed his petty fortunes to sway his interpretation. 'Jebb was ever a fighter,' we are told, and took delight in the contest for supremacy. Indeed nothing comes out more plainly from his *Life and Letters* which the world of scholars owes to the devotion of Lady Jebb (Cambridge University Press). No wonder that he rendered the line in true Pindaric spirit (*Essays and Addresses,* p. 58): 'Trial against their fellows is the test of men,' for he had stood every such test triumphantly and might have said with Pindar: πολλοῖσι δ' ἄγημαι σοφίας ἑτέροις. Prizeman of Charterhouse, Porson Scholar, Craven Scholar, Senior Classic, Fellow of Trinity, Professor of Greek at Glasgow, Regius Professor (to be) at Cambridge—everything he tried for he gained. 'Cambridge had been his home for seventeen years. He loved every stone in Trinity; the Senate House spoke to him, as he passed, of contests waged and victories won.' He knew the mind of Pindar, he knew the true meaning of διάπειρά τοι βροτῶν ἔλεγχος.[1]

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[1] It has been said of irony that at its best it is an intaglio which must be held in a certain light or make an impression on a responsive surface before it can compete with a cameo. It has been compared further to a knife-blade without a handle. It cuts both ways with a vengeance. That great master of the instrument, Plato, has left us a warning in his Cratylus, which has been considered by some a precursor to scientific etymology, by others an elaborate persiflage. And with Plato's example before him an awkward manipulator of the figure may console himself for his repeated failures. Years ago a

AVERSION TO EURIPIDES

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Of Jebb's sensitiveness every critic has much to say, but nothing could illuminate it with a stronger light than a casual footnote of Verrall's. 'He could not speak of Euripides, without pain in his voice, and seldom, without necessity, spoke of him at all. He had no strong desire, I think, to comprehend such a person.' Here lies the secret of Jebb's silence about those who had worked on the same lines and haply preceded him. I have touched on this before (27. 479). If it had been properly understood in his lifetime, it would have saved much bitter controversy about originality. Like the Greeks whom he knew so well and of whom it was said: *ὅτι περ ἂν Ἕλληνες βαρβάρων παραλάβωσι, κάλλιον τοῦτο εἰς τέλος ἀπεργάζονται,* Epinomis 987 E (Essays and Studies, p. 174), he transmuted everything he received from others and so made it his own. Materiam superabat opus and he might well spare himself 'the pain' of mentioning inferior scholars.

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downright Dutchman was completely mystified by an article of mine in the *Nation,* which he yet thought worth translating, and the appearance of the new Teubner edition of *Pindar* by Schroeder reminds me of another misadventure, due to the deplorable tone of *Brief Mention.* To an honest nature an undeserved compliment is a cross, and I have been restless for nearly a twelvemonth under the congratulations received from some of my friends on the handsome way in which I surrendered to a great master my interpretation of a passage of Pindar (28. 481). As if an editor ever gave up an interpretation to which he had once committed himself in deference to any master however great! 'Be plain, good son, and homely in thy drift, Riddling confession finds but riddling shrift,' and so I may as well say frankly that in the matter of my favorite motto, the motto of an aging scholar, *διάπειρά τοι βροτῶν ἔλεγχος* (Pindar, O. 4, 18), I am still in the *διαμάχεσθαι* mood and refer all inquiring friends to the superscription of B *Ὄνειρος,—Διάπειρα,* where *διάπειρα* in any other sense than that which I have given it would be *ὄνειρος.*—AJP. 29. 502.

THE DOCTORAL DISSERTATION

XXIX 113

The doctoral dissertation has become a familiar target for writers on university work. The requirement of a dissertation is said 'to be based on the absurd theory that original production is the right discipline and the only test of scholarship' (The Nation, Dec. 26, 1907) and the character of that 'original production' is open, and in many cases lays itself open to merriment. There is a certain injustice in all this and I have often been tempted to take the shield of faith wherewith to quench the fiery darts of the adversary, as we may translate τοῦ πονηροῦ. The shield must be a tough leathern shield of the Mycenaean pattern, an ἀσπὶς ἀμφιβρότη. Nay, as I was brought up to believe in the doctoral dissertation, I am a manner of shield myself. Long endurance guarantees the toughness and large charity the amplitude. And having dealt in fire-works myself in earlier days, I know how they are made. There is a whole arsenal of them at hand. There is Aristophanes' flight of arrows that he discharges at the scant performance of the λωβηταὶ τέχνης. There is Caligula's *harena sine calce*. There is Persius' gibe at the man who would wed above his state, and so on and so on down to Vischer's mockery of the *furor arithmeticus* of the statisticians (13. 123). But it is much easier to sneer at anything than to understand everything and forgive everything. However, there is after all no need of this comprehensive charity and Professor Heidel has recently vindicated in the Classical Quarterly I 243 the character of the American dissertation, with which the American Journal of Philology is chiefly concerned here. Whenever a definite addition is made to the sum of our knowledge, even in the modest form of an exhaustive statement or of a new grouping of admitted facts, the training has been gained for the writer and a certain advance has been registered for the circuit of our studies. Admitted facts, did I say? There is so much that is taken for granted in philological and linguistic tradition, so many formulae afloat that need mooring or sinking that even the novice can render acceptable service.

One chapter of such a study would have to do with the influence of the doctoral dissertation upon the doctorand's career, and would seek the answer to the question how far it serves to determine the range of the student's subsequent activity. If activity means publication, then, in many cases, at least, the shrift would be short. If I myself had died, as I came near doing, between 1853 and 1867, my sole published contribution to the 'literature' of the department would have been my doctoral dissertation, | 'De Porphyrii Studiis Homericis.' True, the man is or ought to be more than his books, but to push the inquiry beyond the limits of print and study the effect of the doctoral dissertation on the scholar as a teacher would involve a collection and a sifting of documents, such as any one competent for the task would hardly care to undertake for the sake of the possible results. But some of us go on and on for better, for worse, and in the hope that my experience may be of some service to those who are engaged actively or passively in this line of work, I will record it here, regardless, as usual, of the charge of egotism (25. 490). *Brief Mention* is my seat on the backdoorsill of the Journal and readers and contributors may be thankful that I seldom invade the μέγαρον, reserved for more adventurous spirits, not to say suitors.

The average healthy student being in what may be called the petticoat stage of love is ready to undertake anything that the maturer go-between, the μαῖα προμνήστρια of the Theaetetus, may suggest. The fourth semester or the fifth semester comes, the examination looms up on the horizon, the delightful discursiveness must cease. It is time for the bachelor to be wedded to his dissertation, name as yet unknown, dowry an uncertain quantity; time to enter upon the estate aptly but profanely defined as 'la canalisation de l'amour.' Arrived at that period, I began to look about me. Doubtless Ritschl would have helped me, for he was one of the most helpful of men and, as he was in the swing of his epigraphical work (142), I might have been sent to woo some such Muse as captivated my friend and fellow-student, Emil Hübner, whose dissertation, *Quaestiones Onomatologicae Latinae* (1854) proved to be the first-fruits of an abundant yield. But I knew Bernays better and in my need I turned to him. As an Aristotelian scholar, Bernays was interested in Aristotle's Homeric work and suggested a hunt through the Homeric scholia with a view to gaining some light on Aristotle's contributions to Homeric study. Said contributions seemed to my impatient spirit rather jejune, and the task beyond my resources; and finding that Porphyry, the transmitter of Aristotle, was easier game I followed the line of least resistance and with a gay appeal to Horace's 'parabilem amo Venerem facilemque' I plunged resolutely into the scholia. 'Qu'on est bien à vingt ans,' as we used to sing in those days. All this is deplorable, but it has enabled me to understand better the weaknesses of those for whom in after years I became more or less responsible. What would have become of me, if I had had as my guide a man who insisted on a personal interest aroused by some fair theme to be encountered in a wide range of study? (Essays and Studies, p. 120). I should simply have regarded him as a male Hannah More and classed his counsel with 'Coelebs in Search of a Wife.' |

In due time I emerged with my dissertation, which was accepted as a *specimen eruditionis* by Karl Friedrich Hermann, erudite, if ever man was, had the honour of a passing notice at the hands of Bernhardy, and nearly thirty years ago the distinction of a contemptuous kick at the heels of Diels as he leaped into fame in his Doxographi. I have long since forgiven the illustrious scholar whom I have delighted to honour in person (23. 345, 25. 478) and by proxy (24. 456-465). There is an epidemic of subjects as of other diseases and the Porphyry was in the air. Shortly after I had printed my dissertation, one Julius Wollenberg, whose name does not appear in Poekel's Schriftstellerlexikon, had his say *De Porphyrii studiis philologis* (1854), and yet others fell ill of Porphyrius-Malchus, that naughty heathen who bore the same name at home as the varlet, whose ear was smitten off by the perfervid apostle. At last the microbe seized on Schrader, whose works on the Porphyrian scholia have actually called forth a protest against the expenditure of so much thought and labour on so infructuous a theme.

My dissertation did not make me a Grecian, for at that period with all my love for things Greek, perhaps because of my love for things Greek, I despaired and justly despaired of ever being worthy of the noble name of Hellenist. Most assuredly it did not make me a student of Neo-Platonism nor yet a Homerist except so far as every Grecian must be a thrall of Homer's. But it did give me a relish for the scholia from which I have extracted a good deal of amusement, from time to time, and a weakness for the ἐνστατικοί and λυτικοί, ancient and modern. One pupil of mine has handled some of the Aristotelian questions that I left on one side, and another has discussed the Τρωϊκός of Dion Chrysostomos, that sophistic echo of the old debates of Alexandria and Pergamum; and while I have made no personal contribution to Homeric literature, I never read a new book on Homer—no one can read them all—without an itching to make an abstract of it. But being of an impressionable nature and having no special views of my own on any subject except Greek syntax and all that Greek syntax implies, I am carried about with every wind of doctrine, as my various reviews in the Journal have shown, in which I appear now as a disciple of Terret (20. 87-90), now as a follower of Robert (22. 467 foll.), now as an admirer of Bréal (24. 353 foll., 28. 208 foll.). |

Not that I did not start with a fine set of ready-made views of the separatist order, then the fashionable form of unbelief, and though in practice I am now little better than a Unitarian I have never lost my interest in the syntactical stratification of the Homeric poems. One of the few books I bought for my little Homeric library in those far off days was Giseke's treatise,[1] in which the author stakes off the books of the Iliad by the prepositions, and to this day I am fascinated by every new disquisition of the sort; such f. i. as Hentze's (28. 342), in which he distinguishes the Odyssean elements in the Iliad with the help of the varying use of the final particles, though I have not yet found time to compare his results with those of Geddes, which form the subject of a paper in an early volume of the Journal (1. 32 foll.).

'Du sollst nicht Sanskritwurzeln klauben' was one of the ten commandments of the Ritschl school, by which my youth was dominated, but I could not shut my eyes to the light that streamed in from the new science, and I began at an early day to appropriate the certain results of comparative grammar. The rise of the Junggrammatiker—who now are old—disturbed me greatly, but I staggered on. Then the oracles multiplied, and I knew not whether to follow the voice of Delphi or the mandates of the Branchidae, and every now and then these oracles would violate the conventional gender of some Greek noun or generate some Frankenstein of a Greek tense, and the spirit of rebellion was stirred in me. So when Brugmann, to whom I once submitted unmurmuringly, bade me go back to Ἀτρείδης in Homer (19. 115) after I had been rejoicing for years in the dactylic movement of those long patronymics, I set up the standard of revolt. Pindar's Ἀτρεΐδας was good enough for me, and I still refuse to consider οἱ a genitive (23. 22, 28. 237). So once the reproduction of the original text of Homer exercised a great charm on my susceptible soul and once I should have hailed with satisfaction such a text as Professor Sterrett has recently given us in his Iliad. Not only should I have enjoyed his commentary, steeped as it is in the light of Asia Minor—which he knows so well—but I should have welcomed the abolition of 'contraction and distraction'; for ὁράοντες does seem more sensible than ὁρόωντες, but the nearer I approach the limbo where Aristarchos dwells, the more conservative do I become, and I harmonize my position as to the Homeric text with the position which I have never forsaken as to spelling reform. If I were to edit Pindar again, even the ghost of the digamma would disappear. |

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[1] Giseke, Die allmäliche Entstehung der Gesänge der Ilias, aus Unterschieden im Gebrauch der Präpositionen nachgewissen. Göttingen, 1853.

In some things, however, I have been fairly consistent and I have never been a heliolater. "Twenty years ago," says Andrew Lang in the preface to *Homer and his Age,* "the philological theory of the Solar Myth was preached as 'scientific' in the books, primers and lectures of popular science. To-day its place knows it no more." This being so, it comforts me to remember that much more than twenty years ago I not only joined in the laughter that greeted Littledale's famous article in the Kottabos on the Oxford Solar Myth, but utterly scouted Paley's solar interpretation of the Odyssey, which I illustrated by a detailed application of the same principles to Eumaios (132), just as Littledale illustrated the solar myth by an application of it to Max Müller himself. The Ballad Theory fared no better at my hands and I have recently resurrected in the *Pathfinder* for June, 1907, the Ballad of the Swineherd in which I did despite to the memory of Dr. Maginn. Nor is my attitude altogether that of the *poco curante* order. I am deeply, nay vitally interested in the maintenance of Homeric study among the young, and if possible, a revival of the days when the boys acted the books as they read them, the Third Iliad being naturally a prime favorite as I remember. Hence my kind notice of Terret (20. 87-90). The famous Professor Baur of Tübingen was conservative enough when he preached to his country congregation, and I understand that the German clergy do not fash the minds of the ‘andächtige Gemeinde’ by disquisitions on the Jahvist and the Elohist and Proto- and Deutero-Isaiah. There is, as I have said, a solidarity of orthodoxy, and that is the reason why I drew my parallels for Terret's attitude toward the Homeric Question from Biblical literature. There is also a solidarity of heterodoxy and in his brilliant book, *The Rise of the Greek Epic,* Professor Gilbert Murray has given a whole chapter to J, E and P, those familiar symbols of Old Testament criticism. Now my prayer is that Homer may hold his own. To be sure, if one may judge by the translations that are coming out every few weeks, there is no loss of interest in some quarters but while the translators and their partisans form a considerable public, I am not satisfied with that concession. So long as the Greek Homer lives, there is no real danger to the perpetuity of the studies, which seem to be threatened by the advance of modern life. A Hellenist, who has long since said with Lord Brougham at Cannes, *Spes et Fortuna valete* or rather with the unknown anthologist, Ἐλπὶς καὶ σὺ Τύχη μέγα χαίρετε, ought not to care, and yet I cannot think it is well to talk to beginners about the Homeric Question and even in conferences with more advanced students I do my best to reconcile in my sophistic fashion science and religion. But I have recently read that the failure of Sunday School instruction nowadays is distinctly due to the failure of the teacher to deal with the problems of Biblical exegesis in the modern fashion, and I may be hopelessly wrong. |

This somewhat light-hearted comment on the grave subject of the doctoral dissertation with the excurrent remarks on the practical problems of Homeric study was ready for the printer some weeks ago, and was to have been followed up in print as it was followed in MS by a brief discussion of the difficulties of a Unitarian as revealed in *Homer und Horaz im Gymnasialunterricht* (Munich, Beck) which tells us how the author Dr. Oskar Jäger, a Gymnasialdirektor, a. D., used to handle his classes. This was succeeded by some notes on the memorable lectures of Professor Murray, to which I have already referred, and the end was to have been a grateful acknowledgement of the crowning service rendered to Homeric study by America's leading Homerist, Thomas Day Seymour. There would have been no formal review. There is no lack, there will be no lack of formal reviews of Seymour's *magnum opus,* but the *Life of the Homeric Age* is so full of his personality that it sorts well with the prevalent tone of *Brief Mention,* so much of which was written to his address. Nor would he have been offended by the liberties I had taken, for we are both Americans. Among the analogues between Sicily and America, Mr. Freeman does not mention the saving grace of humour, the ἁλῶν ἱερὸν σῶμα, common to those islanders and these continentals, and there is much in the stately volume that only an American could have written. In his *Greek Anthology,* Mr. Mackail thinks to sum us up in a sentence, when he speaks of 'the grave and logical monstrosity of American humour.' We Americans are more complex than that and Seymour was more complex than that and more elusive. But light-hearted comment and friendly banter were rudely checked by the end of the year which brought with it an end to a life that was full of sunshine, a sunshine that often cheered the loneliness of my own homestretch.

PINDAR'S PAEANS

XXIX 118

The Fifth Volume of the *Oxyrhynchus Papyri,* edited by Grenfell and Hunt, holds large fragments of Pindar's lost Paeans and even Corinna's | lilting song that has come back to us from the Berlin Papyri is drowned by the organ voice of her defeated rival. Quite apart from the natural interest of a Pindarist in these fragments there is also a special fitness in following the mention of Seymour with that of Pindar, for Seymour was a Pindaric scholar of note and Bornemann who had not a good word to throw away on my edition had nothing but well-earned praise for Seymour's *Select Odes* (Berliner P. Wochenschrift, 27. Juni, 1885); and one thinks sadly how our lost friend would have greeted the new poems. In these dark days for classical scholarship when so many lights have suddenly gone out, it is well that the first words of the recovered Paeans should be words of cheer, *πρὶν ὀδυνηρὰ γήραος σχ[εδὸν] μολεῖν πρίν τις εὐθυμίᾳ σκιαζέτω νόημ' ἄκοτον.* The shadow is not the shadow of Herondas: *τὸ γὰρ γῆρας ἡμέας καθέλκει χἠ σκιὴ παρέστηκεν.* It is the shade so welcome to the Greek. It is the shade of the *σκιαρὸν φύτευμα* of the Third Olympian, the *ὀμφαλὸς σκιόεις* of Delphi (Paean VI 17). Long before these lines can see the light more competent scholars than I will have anticipated all I shall have to say, but as in the case of Timotheos (24. 222) I will not withhold my virginal impressions because they may recall to others the delight of the first encounter. Up to this time we have had scant fragments of Pindar's Paeans. But scant as they are, they bear the stamp of the poet. Pindaric are the grand compounds, *Δωδωναῖε μεγάσθενες, ἀριστοτέχνα πάτερ,* Pindaric the melancholy reflexion on the limits of human wisdom; and one of them is especially precious because it dovetails into an Oxyrhynchus fragment and proves that we have Pindar's own Paeans before us. For the style is simple; and when unidentified lyric fragments of simple style are found, some scholars are | tempted to think of Bakchylides. The *τεθμός* of lyric art as of epic art reaches into so many details that internal evidence cannot be trusted implicitly, if it can ever be trusted implicitly. If all Pindar were as simple as these fragments of the Paeans, there would have been no complaint of his obscurity, no need to defend his hardness; and we cannot help wondering at Eustathios' judgment of the Epinikia (I. E. xiv). 'More popular were they,' he says, 'than the others because they addressed themselves more to human interests; the myths were fewer and the obscurity was less.' One of my critics thrust aside contemptuously the explanation I gave. 'That which embodies the truest, inliest life of a people comes down, the rest perishes and passes over into new forms.' The real reason, it seems, is that the Epinikia stood first in the ἐδάφη. 'Ah weel!' as Jebb says in his letters when he does not care to pursue a subject. Certain it is that these Paeans are, so to speak, saturated with the Epinikia. The myths are told in the same staccato fashion as in the Epinikia. Even the details of Pindaric syntax are the same, and the resonant Pindaric compounds are not lacking. And yet when we say 'Pindaric compounds,' are we prepared to draw the line between the heritage of the epic and the mintage of the poet? Have we a safe criterion by which to decide between a Bakchylidean and a Pindaric compound? So natural are some of the ἅπαξ εἰρημένα in these fragments that we can hardly believe our eyes when we find that they are not registered in the thesaurus, such as γλυκυμάχανος II 80, ἐλαχύνωτος IV 14, ἑλικάμπυξ III 15, ἰσόρυθμος Fr. 90, 2. Less obvious are or seem to be θεμίξενος VI 131, κλυτόμαντις VI 2, Fr. 129-31, 22, ναυπρύτανις VI 130, οἰκόθετος I 4. In line with φιλησίμολπε O. 14, 14 is φιλησιστέφανος I 8. But the whole subject of compounds, especially from the aesthetic point of view, needs much more study than has been bestowed on it. We quote at second hand Anthony Brewer's 'The learned Greek, rich in fit epithets, blest in the lovely marriage of pure words' (222), and yet know very little about the history of these lovely marriages and what makes marriages less frequent and less blest.

Pindar being a masculine ancient does not hesitate to repeat himself even within a small compass, and this may help one in the ticklish task of restoration. 'Every writer,' says Beeching, quoted by Verity in his note on *Shakespeare's Coriolanus* V 3, 'knows the perverse facility with which a phrase once used presents itself again; and Shakespeare seems to have been not a little liable to this literary habit. It is not uncommon for him to use a word or phrase twice in a single play and never afterwards.' The modern writer trained to the quest of ποικιλία is apt to go over his composition and change the word or phrase sometimes for the worse, heedless of Pascal's warning: 'Quand dans un discours on trouve des mots répétés | et qu'essayant de les corriger, on les trouve si propres qu'on gâterait le discours, il les faut laisser' (cf. Drerup, Isocr. LXXVI), and if

Pindar does not hesitate to repeat within a brief compass (see Schroeder, Proleg. II 94), we may imagine that he is sublimely indifferent as to the use of words or phrases employed outside the context. Self-ravellings are the best materials for darning a text as for darning stockings. If he says V 48: *μελιγάρυι . . . ὀμφᾷ*, why should he not have said III 12: *ἀοιδαῖς ἐν εὐπλε-[κέσιν ὀμφᾷ] μελιγάρυι, ὀμφᾷ* rather than the *φωνᾷ* of the editors. Of course, the editors, who have had the advantage of Mr. Bury's help, himself a well-known Pindaric scholar (6 f., 15), are quite alive to the echoes, if we may call them so, of the Epinikia, as, indeed, it was their first duty to compare these fragments with the rest of Pindar's workmanship. But one of their restorations, for which they could find no warrant in Pindar, is to my mind utterly indefensible.

The text of II 96 runs: ⏑ *ε καλέοντι μολπαὶ* [*Πίνδο*]*ν ἀν' εὔοδμον ἀμφί τε Παρ*[*νασσ*]*ίαις* | *πέ*[*τρ*]*αις ὑψηλαῖς θαμὰ Δ*[*ελφ*]*ῶν* | [*ἑλι*]-*κώπι*[*δε*]*ς ἱστάμεναι χορὸν* | [*ταχύ*]*ποδα π*[*αρ*]*θένοι χαλ-*[*κέᾳ*] *κελα-δ*[*εῦν*]*τι γλυκὺν αὐδᾷ* | [*νόμ*]*ον* with the rendering: 'The songs invoke (Apollo) on fragrant Pindus and by the lofty rocks of Parnassus the glancing-eyed maidens of Delphi set the fleet-footed dance and sing a sweet strain with resonant voice.' Biceps Parnassus, it will be noted, matches its double peak with the double sigma, of which it is reft in so many editions of Pindar. *χαλκέᾳ* grates on the editors' nerves, though they defend it after a fashion. '*χλα*[, which might be read,' they say, 'gives no possible word.' Ask Dr. Verrall who will doubtless elicit something from *κεχλαδώς* (O. 9, 2). Cf. AJP. 28. 484. But why [*Πίνδο*]*ν*? The woods of Pindos may be fragrant. The woods of other Greek mountains are fragrant, but Pindos is so remote and [*Κίρρα*]*ν* is so near. Kirrha was the seat of the hippodrome, and so we should have both ends of Delphi represented, the race-course and the *μυχός*, for *ἀμφί*, the 'both sides' preposition (I. E. xcix) is the very preposition for the *Παρνάσσιαι πέτραι* of the Phaidriades. It is no valid objection against calling Kirrha *εὔοδμος* that there was a decree against planting trees in the plain. That decree—if such decree there was—could hardly have had its sway over the whole stretch from Itéa to Kastri, and when one rides through the olive groves, marvellous to-day for their vigor, one becomes incredulous as to the whole thing, because of Pausanias' remark that the soil may not have been suited to arboriculture (10, 37, 5: ἢ ἔκ τινος ἀρᾶς ἢ ἀχρεῖον τὴν γῆν ἐς δένδρων τροφὴν εἰδότες). Was there no ἄλσος by the hippodrome, no laurel grove for the wreaths, no beds of flowers which the Greeks prized for the 'nosegays' they yielded, no θυόεις βωμός?[1] |

Dissidences among the interpreters we must expect, each man being fully persuaded in his own mind. So to me καιρῷ καταβαίνων II 34 is strong confirmation for my rendering of μέτρῳ κατάβαινε P. 8, 78. Comp. also VI 60: καταβάντ(α). ἦλθον, by the way, seems to be used in the same sense VI 9, and that assumption would simplify the interpretation of VII 13 [τ]υφλα[ὶ γὰ]ρ ἀνδρῶν φρένες | [ὅ]στις ἄνευθ' Ἑλικωνιάδων | βαθεῖαν ἐλθόντων [= τῶν ἐλθόντων = τῶν καταβάντων] ἐρευν[ᾷ] σ]οφίαις ὁδόν, where the editors object to the arbitrary simplification σοφίας ὁδόν. σοφίαις, the plural, might be used in the half-bad sense that is prone to attach itself to the plural of an abstract and then we should have a contrast between the favour of the Muses and the vain efforts of mere human wit—a characteristically Pindaric thought. The editors seem to incline to the interpretation of καταβαίνων that I have advocated, but the same scholars translate ὑψικόμῳ Ἑλένᾳ VI 95: 'high-coifed Helen,' in which they follow Fennell on P. 4, 172: ὑψιχαῖται (of the sons of Poseidon). There is, I must admit, a pretty touch in the conceit that Helen, who in her Spartan home once gathered her hair into the simple Laconian knot, made famous by Horace, had acquired Oriental tastes in the court of Priam and clung to the high coiffure as a *souvenir de Troie* or should we say? a *souvenir de Paris,* after she was restored to Menelaos. But after all as a daughter of the gods she was divinely tall as well as divinely fair, καλή τε μεγάλη τε, like her cousins, the sons of Poseidon; and if she was tall, then her hair was high and lifted up after the familiar οἰόζωνος pattern. See, if need be, the commentators on Soph. O. R. 846.

Pindar's pride in Aigina—one is tempted to call it pride of kindred—which is so marked a feature of the Epinikia (I. E. xix), comes out distinctly in the Sixth Paean. 'The abrupt transition (VI 123) to Aegina,' say the editors, 'is in the

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[1] Schroeder has now adopted Housman's [Δᾶλο]ν.

Pindaric manner.' Like Herakles, Aigina and the Aiakidai were always near the poet. It is in this Paean that Pindar commits the offence to which he refers in N. 7, 50, and part of VI was already known from the scholia and classified by Schroeder among the Prosodia, a venial error. The story of Neoptolemos is told in both poems and might tempt comment, but we are thinking of Aigina now. VI 123 [ὀνο]μακλύτα γ' ἔνεσσι Δωριεῖ | μ[ε]δέοισα [πό]ντῳ | νᾶσος, ὦ Διὸς Ἑλλανίου φαεννὸν ἄστρον. μεδέουσα is a word we associate with divinity, and one recalls Alkaios' invocation of Hermes: χαῖρε Κυλλάνας ὁ μέδεις; and Δωριεὺς πόντος sounds like a rebuke to the pretensions of Athens who would fain have made an Attic lake of the Aegean. But this poem was written before 461, the date of the Seventh Nemean. The Eighth Olympian, the date of which is 460, 'is full of prayers, but Aigina was near the point when she would be past praying for.' In VI we have another Pindaric bridal, another scene in which Pindar shows that I was not so far wrong in calling him a manner of Frauenlob (Intr. O. 9). Naughty | La Fontaine says of the sex: Ses oreilles sont chastes, Quoique ses yeux soient fripons; and we note the same delicacy of touch in VI 137 that we have in P. 9. Aigina, bride of Zeus, and Kyrene, bride of Apollo, are alike treated with due reverence. 'And golden tresses of the air veiled the shaded ridge whereon was spread the bridal couch of Zeus and Aigina.' Just here, it is true, the MS breaks off as do the eighteenth-century novelists, who drop the curtain with ostentatious indecency, but we may trust Pindar for the sequel at this point.

The *purpureus pannus* most frequently aired in the press is what has been called the Praise of the Simple Life. The words are put in the mouth of a Keian as the Paean (IV) is for the Keians. Would not Simonides have sufficed or even Bakchylides for the modest islanders? But the modest islanders, contrary to Pindar's own advice, ἐπάπταινον τὰ πόρσω, and nobody would serve their turn except the great Theban poet. But perhaps Simonides was dead, Bakchylides could not measure himself with Pindar and there seems to be a note of condescension in the tribute Pindar pays to the fame of Keos in the art of the Muses: διαγιγνώσκομαι μὲν ἀρεταῖς ἀέθλων Ἑλλανίσιν, | διαγιγνώσκομαι δὲ καὶ Μοῖσαν παρέχων ἅλις, though Prodikos, the Keian, might have told us that ἅλις is undertranslated by the editors, who render it, 'some display of the Muses' art.' But what has become of the enmity between Pindar and the Keian pair, of which so much has been made? Or are we simply to say that Pindar was courtier enough not to wound the Keians, a gentle folk and doubtless sensitive as well as gentle, for it was sensitiveness that made suicide so fashionable among them—the aged professors on the island following the plan recommended by the late Max Müller (20. 460)? The Praise of the Simple Life is matched by the simplicity of the metres which resemble in their movement those of the Pindaric odes once called logaoedic, and still called logaoedic by the editors who have not the fear of the recent metricians before their eyes. That is perhaps as much as it is safe for an old-fashioned man to say. Enoplians are all the rage and the verses will be scanned as enoplians, and others doubtless will emphasize the choriambic movement, and yet others will go fishing for antispasts. *ἴηιε Δάλιε παιάν.*

TROPICAL STYLE

XXIX 239

In a discourse pronounced several years ago at Chicago I offered public thanks to Mr. William James for his indulgent estimate of the desultory mind, not simply in behalf of Pindar but for a more intimate reason, hoping that others, similarly afflicted, would have recourse to the same wise and sympathetic physician. To be assured that one's mind is not necessarily out of order because the intermissions are longer than usual, and that one's clock is not necessarily a defective machine because there is a long interval between ticks cannot fail to soothe many an intro-spective and self-distrustful soul. But as I confide this new confession to *Brief Mention*, the figure I have used reminds me that the inveterateness of my tropical language, which has given so much offence to some of my syntactical colleagues, is not without a show of justification. At all events I have derived no small comfort from M. de Gourmont's spirited defence of the *style concret*.[1] In fact, I believe in spite of Mr. Housman (29. 124) that metaphor often answers the purpose much better than definition. All language is ultimately concrete and the resort to the concrete often makes matters clearer. M. Bréal identifies *finis* and *funis,* and it would be a joy to me if some one would prove that *πεῖραρ,* about which the late F. D. Allen wrote an interesting paper in the Harvard Studies (IV 165), has not two meanings but simply one, and that the controversy about 'end' and 'rope' could be settled in favor of 'rope'—at once the most primitive and the most persistent form of limitation. There is no better definition of definition itself than 'roping off.'

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[1] La faculté maîtresse du style, c'est la mémoire visuelle. Sans la mémoire visuelle, sans ce réservoir d'images où puise l'imagination pour de nouvelles et infinies combinaisons, pas de style, pas de création

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RECENT METRICAL THEORY

XXIX 368

To be hopelessly behind the times means nothing more to me than the hopelessness of living until the pendulum swings back, until the whirligig comes round. The Fool's Paradise out of which you have been thrust is sure to become once more the Land of Beulah, if you wait long enough. The only question is whether it is worth while to wait. Some years ago a young scholar wrote contemptuously of the old theory of the subjunctive as the mood of the will and the optative as the mood of the wish, and hailed the new light of the stronger and weaker future. The old theory! How well I remember when the old theory was born and what a comfort it was to its godfathers, for the father did not seem so very proud of his offspring after all. And now the old theory returns again to reign in the pages of Stahl. I was one of the first on this side of the water to hail Westphal and Rossbach as the Great Twin Brethren who should deliver our souls from the troubled waters of the *μέτρα κατ' ἀντιπάθειαν μικτά,* and I was the first to seize the clue offered

artistique. Elle seule permet, non seulement de peindre au moyen de figures verbales les divers mouvements de la vie mais de transformer aussitôt en visions toute association de mots, toute métaphore usée, tout mot isolé même, de donner en somme la vie à la mort. Voltaire, type banal de l'écrivain abstrait, est certainement un visuel.—Remy de Gourmont, Le Problème du Style.

in Heinrich Schmidt's Leitfaden; and the system of metres incorporated in my Latin Grammar of 1872 was influenced by Schmidt. Others followed. Shortly afterwards, Professor John Williams White translated Schmidt and the great Hellenist Jebb adopted the new schemes in his monumental Sophokles. In 1885, the date of my Pindar, I still followed Schmidt without wavering—for the schemes of my Pindar are his—despite the jeers of the professionals at the standard raised by an amateur, a manner of metrical Schliemann. One professional, however, rejoiced to see Schmidt's day and that was Lehrs. The Dindorfian schemes had never given me much comfort and I had read my choruses by ear until the new lights came and then I found a certain charm in *συγκοπή* and *τονή* and fancied that I felt a certain *ἦθος* in the logaoedics and the dactyloepitrites, very much, doubtless, as Hamerton's Frenchman enjoyed his own recitation of Tennyson's Claribel, 'vare Claribel lov lee-ess.' Even after the trumpet of doom had given forth some ominous notes, I was old-fashioned enough to ask what had become of the *ἦθος* of the Horatian metres, and to feel a little shock at the irreverent way in which Wilamowitz treated the Glyconic (34).

Since then Professor White himself has become an enopliac. Since then like Horace's *adulta virgo*, this adulterous generation 'motus doceri gaudet Ionicos.' The *ἑλκεχίτων* Ionian reigns in the | stead of the high-girt Dorian, and it is, as we shall see, only God's mercy that keeps the soaring heroic hexameter from flapping its wings to the tune of *ἔμε δείλαν ἔμε πασᾶν κακοτάτων πεδέχοισαν.* No wonder that a timorous soul who has no vocation for the part of a Pentheus mumbles the words of Teiresias in the Bacchae: *οὐδὲν σοφιζόμεσθα τοῖσι δαίμοσι,* and does homage to the antispast of which he once spoke disrespectfully (19), lest he like Pentheus be rent asunder. No Pentheus he, no Teiresias either, but a miserable Strepsiades, *ἀπόλλυμαι δείλαιος κτἑ.*

It was in this humble frame of mind that I opened a recent number of the *Neue Jahrbücher* (XXII 228-39), and found the text of a lecture delivered by Professor Friedrich Marx of Bonn, the successor of Buecheler, *Ueber die neueren Forschungen auf dem Gebiete der griechischen und lateinischen Metrik.* It is not exactly a case of the backward swing of the pendulum, it is not a case of the turn about of the whirligig, it is not a case of *redeunt Saturnia regna,* but it is a vindication of the right of the modern scholar over against the abject submission now in fashion to the dictates of the ancient metricians. Marx is not one of those who yield to the *πάτριοι παραδοχαί* with that same Teiresias, not one of those who say with him:

> *οὐδεὶς αὐτὰ καταβαλεῖ λόγος*
> *οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ηὔρηται φρενῶν.*

As I owe to the retrogressive movement of the last few years my exile from the field of Pindaric study (119), I may perhaps be pardoned for the interest I have taken in Marx's discourse, which is quite too popular for such a Journal as this, and for the following summary of the same.

After an introduction in which he tells of the fascination that metrical problems have exercised on the Greek mind from the beginning and in which he enumerates the recent additions to our large stock of metrical documents, additions which he does not esteem so highly as some others do, Marx proceeds to ask what is the value of all this tradition and gives a sketch of the modern history of metric. We must not underrate the moderns. There were, to begin with, the three great Britons, the three great fuglemen, Bentley in his editions of Horace and Terence, Porson in the Preface to his Hecuba, and Elmsley in his various commentaries. Of the discoveries of these great explorers, of the treatment of the close of the Latin senarius and septenarius, of the close of the Greek trimeter, the Porson | Law of the final cretic, the behaviour of the anapaest, of all this there is no trace in the old metricians and grammarians, any more, I would add, than there is any trace in the old grammarians of Scaliger's Law of the composition of Greek words, a discovery not to be overestimated in its reach. On the lines of Bentley and Porson, Gottfried Hermann, 'the greatest metrician and, as may well be maintained, the greatest philologian of the nineteenth century,' built up his system, which culminated in the 'Elementa doctrinae metricae,' and built it up regardless of what the old metricians had to say. It was Hermann against Hephaistion and Hermann triumphant. It was not until the close of the last century that the reaction set in, that reaction which Marx considers a retrogression, and now it is practically

Masqueray (1899) against Hermann, as it was Hermann against Hephaistion (cf. C. W. E. Miller, 20. 331-3). There had been mutterings of the storm before. The eminent dean of French Hellenists, Weil, had given the signal of revolt and, in a dedication to Weil two years before the appearance of Masqueray's book, Wilamowitz, the arch-agitator, had praised the 'lux veteris doctrinae' as opposed to the 'fatuus ignis et fallax novorum placitorum.' The catchy measure of the Phalaecean which captivated Tennyson, 'O you chorus of indolent reviewers,' the familiar hendecasyllabic, yields to Wilamowitz, as it yielded to Varro, an Ionic trimeter, and the Oxyrhynchos man read the verse the same way. <Death to the logaoedic! 'Passer mortuus est meae puellae.'> But what are we to do with Hephaistion who is followed by Masqueray, and who reads the Phalaecean as an iambic trimeter with initial antispast, – ⏒ – ⏑ | ⏑ – ⏑ – | ⏑ ┘ –? 'Lugete o veneres cupidinesque.' Leo follows Wilamowitz, and Blass in his Bakchylides preaches a return to Hephaistion and Aristeides.

'Now what are we to hold,' asks Marx, 'of the uninterrupted transmission <the apostolic, or better tactual succession> of metrical tradition'? As for the poets themselves, it is impossible to tell whether they had a clear and certain consciousness of the metrical laws they developed with such admirable feeling for the beautiful or whether it was all unconscious, all instinctive. We cannot tell whether the Attic poets of the fifth century had the same rhythmical and metrical conception as the poets of Sappho's time. As for Horace, Marx considers it an established fact that he owed his metrical knowledge to what we should call scientific study. 'Nor is there the least doubt,' continues Marx, 'that with the annihilation of Athens at the end of the fifth century, the old tradition went to pot.' The second verse of the elegiac distich we call a pentameter; and so did Hermesianax, who flourished in the fourth century (see K. F. Smith, 22. 165). But this so-called pentameter is a measure based on the mechanical | division of the verse into two dactyls, a spondee and two anapaests, and this measurement <of which unsparing fun used to be made> has actually found an advocate in recent times, Herr Schultz in the Hermes of 1900. To be sure, Augustin read the verse with a pause of two morae at the middle and of two morae at the end, but this <which we used to regard as a glimmer of the truth> Schultz looks upon as a proof of the decline of a sound tradition. ‘He who accepts Hermesianax’s reading of the pentameter,’ says Marx, ‘ought to welcome the gentleman in Marius Victorinus VI 73, 25, who reads, *Ζεὺς δὲ θεῶν ἀγορὴν ποιήσατο τερπικέραυνος*—trochee, iambus, pyrrhic, spondee. – ⏑ ⏑ – ⏑ ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – –. This is no more absurd than the addition of an anapaestic marching rhythm, a dipodic structure, to a dactylic singing rhythm, a monopodic structure, as is postulated in the Hermesianactic pentameter.’

Much stress is laid by Marx, as by everybody else, though not in the same way, on the testimony of Aristotle, Rh. III c. 8 in which he rejects for prose rhythm the dactylic movement because it is *σεμνός* (AJP. 7. 407; cf. Verrall on Choëph. 973), 1:1, the iambic because it is *λέξις ἡ τῶν πολλῶν*, 2:1, and the trochee likewise, 2:1, because it is *κορδακικώτερος*, whereas he recommends the paeon which belongs to the third rhythmical *γένος*, the *ἡμιόλιον*, 1½:1, the paeon primus (– ⏑ ⏑ ⏑) being suitable for the beginning, the paeon quartus (⏑ ⏑ ⏑ –) for the close of a sentence, inasmuch as the rhythm does not strike the ear so plainly as the others. This Aristotle speaks of as a new discovery of his own, which shows that as far back as Aristotle metre was based on scientific investigation, not on living tradition. Is the Macedonian right? He asserts not only that no verses are made of paeons, and hence the value of the rhythm for prose, but he does not recognize the equivalence of the cretic and the paeon <though Cicero does so distinctly> and has committed thereby a grave blunder according to Marx and one that has propagated itself down to our day. It appears from the Hymn on the Pythian Apollo 517 that the *ἰηπαιήων* and the *Κρητικὸν μέλος* are identical and the name *Κρητικόν* is vouched for by Kratinos 222 K. There is no distinction between the paeon and the creticus as we see from the inscriptional Delphic hymn, which is accompanied by the notes and so forms the best commentary on the Homeric hymn. Now this cretic cannot be separated from the last metron of the iambic trimeter and trochaic tetrameter catalectic – ⏑ –. Verses are made of paeons after all, but the hemiolion proportion 2 : 3 is available only for prose, not for poetry. We are, therefore, not bound by the authority of Aristotle or by the authority of any ancient metrician. The cretic is equal to the paeon and represents not 5/8 but 6/8 time. The inscriptional Delphic | hymn has unfortunately no notes designating the quantity, which would settle the matter finally so that the editors who have transcribed the hymn into modern musical notation have done so now in 5/8 now in 6/8 time.

These errors of the ancient metricians furnish, according to Marx, ample justification of Gottfried Hermann's rejection of their authority. The poets themselves supply the material. The ancient metricians are not guides. They are only fellow-workers. The knowledge of the old metric and the old music perished with the poets themselves and the later imitators made something new out of the traditional metrical schemes <The *Pegaseium nectar* of Sappho becomes the cut-loaf sugar of Horace, as I have somewhere described the process>. Metrical science began to be fruitful only when the searcher freed himself from the doctrine of the old metricians, and what is true of Greek poetry is true of Latin also. Of the subtle laws of Latin scenic poetry, no Latin grammarian knows anything. Phaedrus <perhaps, however, because he was a Greek (28)> was not acquainted with the fine points of the earlier craftsmen. By the close of his verse Apuleius shows that he is a 'Numida' and 'semi-Gaetulus' and Avienus in the fourth century is guilty of popúlus and agére, the most un-Latin of all accentuations. On the other hand, Aristotle is triumphantly right as to the law of prose; and the paeon measured as he measured it, in 5/8 time, does not suggest poetic rhythm, for this time was entirely alien to poetry or at all events was as rare as it is in modern music < where it actually occurs. See Pindar I. E. lxvi, though the occurrence has been otherwise interpreted>. On this whole matter of the clausula much time and labor has been spent of late <and one cannot well see how an editor of an ancient orator could afford to neglect it (25. 227). See Kroll's new ed. of Cicero's Brutus and compare K. F. Smith's summary of Zielinski, AJP. XXV 453 foll.>, but Marx thinks that we have not learned much more than the ancient rhetoricians have taught us. Still something is to be gained from the study of the prose usage for the appreciation of the metre of the poets. The ditrochaeus, a favorite clausula of the orators, must have had quite a different character from the verse closes that are apparently fashioned in the same way. The ithyphallicus is to be read – ⏑ – ⏑ ⏗ –, the ionicus – ⏑ – ⏑ – ⏕ and the acatalectic trochaic verses that ought to end in a ditrochaeus are not at all in use as one can see from the metres of Terence <L. G.³ 769, 774 Note>.

And here I should like to discontinue my summary of Marx, satisfied as I am with his vindication of the rights of modern | analysis. So far I am in sympathy with him. As well reject Penrose's measurements of Greek architecture, because his mathematical formulae cannot be found in any ancient author. But the next step is somewhat disillusioning to one who has dealt with all the schemes that are set forth in my Pindar. 'Are we justified,' asks Marx, 'in taking our modern rhythmical sense and our modern musical notions as a standard for the analysis of Greek and Roman metres'? 'This is,' as Marx says, 'a question of great, in fact, of fundamental importance.' The Ayes and Noes are both equally confident. Lehrs f. i. flew in the face of tradition when he measured the iambus and trochee not as 3/8 or 3/4 but as 2/4 and the cretic likewise. To Gottfried Hermann *χρυσέα φόρμιγξ 'Απόλλωνος καὶ ἰοπλοκάμων* <my beloved dactylo-epitrite> was a mixture of 3/8 and 2/4 times – ⏑ – – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ –. The opposition to Hermann came from Apel, a literary fellow, not a philologian at all, who made an energetic demand for unity of time, for the reduction of the dactyl to 3/8 time; and in substantiation of his claim, he appealed to the notorious passage of Dionysios de Comp. c. 17, where the cyclic anapaest is mentioned. According to Marx the passage of Dionysios has nothing to do with the question in hand. Meanwhile, a real philologian had taken hold of the doctrine of the equality of the bars and Boeckh's famous de metris Pindari (1811) <which was a terrible shock to the Graeca Maiora people> demanded 'unitatem variorum temporis articulorum,' for 'sine temporis aequalitate, quem nostri tactum vocant, rhythmica compositio ulla nec recitari queat nec cantari nedum saltari. <Ernst von Leutsch, who manuducted me into the study of metres, was a passionate dancer before gout laid him by the heels,

and 'nedum saltari' meant a good deal to him.> 'The various ways in which, since the days of Boeckh, the uniformity of time has been restored,' says Marx coldly, 'have only a mathematical interest.' Especially noteworthy, however, is Boeckh's reference to the remains of Aristoxenos, the most renowned musical theorist of antiquity, and to his doctrine of ἀλογία and ἄλογος, which Boeckh applied to the ancipites at the end of the trochaico-iambic *μέτρα*. This theory was taken up by Westphal and Rossbach, who sought to bring about a mediation between the Hermannian view and the Boeckhian. Hermann thrust the ancient metricians aside. Westphal hoped everything from Aristoxenos, a hope which Marx thinks has been frustrated <a sad verdict to one who recalls the interest the book inspired and the indignation with which the slighting expression 'one Aristoxenos' was once resented (11. 126)>. 'The scant remains of Aristoxenos,' says Marx, 'throw no light on the most important questions and problems nor the new fragments either.' We are in a region of possibilities, not probabilities. Aristoxenos, like Aristotle, is only a fellow theorist. His reputation as an historian has suffered scath and so he may be quite as untrustworthy when he writes on music. |

After Westphal new paths were sought. The new paths turn out to be the old paths. In his memorable study of the inscription of Isyllos of Epidauros, Wilamowitz, treating of the ionici in the lyric poets, returns to the old metricians. He disdains to prove that the choriambus has the same value as the ionicus ('not to be proved,' says Marx). He simply declares the choriambus a legitimate anaklasis of the ionicus and assumes ionic verses in which the pure ionicus is everywhere forbidden and the second foot is always choriambic. This doctrine Marx declines to accept as he declines to follow Otto Schroeder, who resolves the dactylo-epitrites into ionici as did the ancient metricians. Here, for once, Marx is in sympathy with Boeckh, who demands as a basis the proof of pure ionici in Pindar: Apage cum ionico cuius nullum extat in Pindaricis certum exemplum. The ionicus has so many forms that with Schroeder's Ionicum maius – – ⏑ ⏑, minus ⏑ ⏑ – –, and medium – ⏑ ⏑ –, syllaba anceps, and anaklasis, you can make anything out of anything. Why not work upon the dactylic hexameter as an ionic verse? Μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος = Ionicum medium + minus + medium + minus: – ⏑ ⏑ – | ⏑ ⏑ – – | – ⏑ ⏑ – | ⏑ ⏑ – –? But Schroeder looms so large on the metrical field that Marx wisely declines to go into further detail, and simply remarks that no certain ionicus has been established and that the longs are never resolved, so that in the epitrites we have to do with dactyls and not ionici. That these dactyls occur now with anakrusis, now without, is too familiar a fact to excite astonishment. The same κῶλα appear with and without anakrusis. The anakrusis is a mere accident.

One of these anakrustic series, however, has proved fateful, the Enoplios, which has started an enopliac mania. This Enoplios Herkenrath has followed through all Greek literature, 'thorough bush, thorough brier.' Said Enoplios is found in Archilochus, Ἐρασμονίδη Χαρίλαε preceding an ithyphallicus of ominous content χρῆμά τοι γελοῖον. This is imitated by Kratinos in his Archilochoi, Ερασμονίδη Βάθιππε τῶν ἀωρολείων, and Herkenrath makes two forms of ἐνόπλιοι; a Χαρίλαε Enoplios and a Βάθιππε Enoplios. 'All this is very uncertain,' says Marx. Proper names play the dickens with metres <as well as with etymology.>

But let us go back to the question: Have we a right to assume that the different γένη were reduced to a uniformity of time? Have we a right to assume an equality of bars? Marx answers that question with an emphatic No. There is no woe upon us to prolong the first syllable of the epitrite ⌞ ⏑ – –, as is done in my Pindar. Why not regard the final long as a sign of the close, | as a pause? In πυρφόρος ὃς τότε μαινομένᾳ ξὺν ὁρμᾷ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – – πυρφόρος is a good honest dactyl, not a so-called cyclical dactyl. True, we have shortened dactyls in the iambo-trochaic verses of tragedy, but there we find an external sign. The two shorts must be connected with the following long <for Marx makes no allowance for the difference between song and recitation>. Indeed, he scouts Boeckh's argument for the unity of the bar, based on the impossibility of singing or dancing such choral verses with two kinds of measure. We know nothing about the way in which the choruses were delivered and Marx thinks that there is no evidence that dactyls were ever danced and expresses his conviction that the iambicotrochaic measures, the tripudiant measures, so to speak, were the only jigging ones.

The rest of the paper is taken up with the subject of Latin metres, which lies beyond my competence even more hopelessly than that of Greek metres.

The high hopes, with which I began the reading of Marx's lecture, were dashed by the close. It is a pity for me that the two parts hang together. In 1850 Theodor Kock published a programme on the Parodos in Tragedy. The paper attracted some attention, and when I was a student in Bonn, 1852-3, I heard Kock's Parodos discussed by two authorities on the same day, in the morning by Leopold Schmidt, in the afternoon by Friedrich Ritschl. Each of the critics rejected one half, but it was not the same half. If I could only have ‘dimidiatus Marcius.’ As it is, I can only renew the plaint of eight years syne, when I found the ‘choriambus cantering over my head once more, and heard the triple watch-dog growl of the molossus and saw the banished antispast come back, the two long arms waving triumphant flippers at either end’ (272).

THE WRITING OF LATIN

XXIX 500

To the second volume of Vahlen's *Opuscula Academica* (Teubner), Emil Thomas has appended exhaustive indexes for both volumes, which increase the practical value of the collection indefinitely, enhance the admiration of the reader for the wide reach of the author, lighten the task of the busy reviewer and stir, or ought to stir, a lively sense of gratitude to the patient and skilful compiler. But I have neither space nor inclination for a formal review or even for the irresponsible comment, characteristic of *Brief Mention.* As I once confided to the readers of the Journal (66), it is impossible for me to take up any work of Vahlen's in the impersonal way in which I am wont to approach the performances of other scholars. *τρεῖν μ' οὐκ ἐᾷ Παλλὰς Ἀθήνη* was a favorite motto of my youth. Truth is truth no matter by whom discerned. ‘There is Truth,’ says Justin Martyr, ‘and there is nothing stronger than Truth’—

a sentence which Bunsen admired. The backwoodsman's motto, 'Be sure you're right, then go ahead,' is a companion-piece to Diomed's declaration of confidence in his divine mistress. But somehow the awe still abides with which the newcomer looked up to the headboy of the school, and the distance instead of lessening has widened with the process of the years. Doubtless there is work for the *velites* of the philological host to do, but the battle is decided by the *triarii*. Great is the potency of the reserves, and one always thinks of the *triarii*, when one sees Vahlen marshal his dense array of proof-texts. So I prefer not to attempt a review, though there is so much in the grammatical line on which I might say something, and I content myself with turning over the leaves of the new volume, out of which flutter so many memories of dead hopes. The Latin form | so clear, so fluent, so facile, so apt, recalls the hours the men of my generation used to spend on the now much neglected art of Latin composition. One revisits the shrine with the same feeling that came over Julian at Antioch, when in the stately language of Gibbon: 'Instead of hecatombs of fat oxen sacrificed by the tribes of a wealthy city to their tutelar deity the emperor complains that he found only a single goose provided at the expense of the priest, the pale and solitary inhabitant of the decayed temple,' or to come nearer home, as I myself felt when I visited the deserted silk factory at Sparta. Hand was still studied in 1850-1853. Grysar had a certain vogue, and my copy of his Theorie des lateinischen Stiles is interleaved. Nägelsbach was the κλῃδοῦχος of the inner *cella* of Latinity, and among those who taught us to mimic Cicero I recall but not with delight the exercises excogitated by Süpfle. Schneidewin set us the task of translating Lücke's tribute to Karl Otfried Müller. Lücke, a theologian, was supposed to command an admirable German style, as un-Latin as possible, and so a good gymnastic for the novice. Ritschl believed in Stilübungen. In fact he exercised himself in French composition towards the close of his residence in Bonn; and we, his admiring disciples, used to collect floscules from his Latin writings. The young fellows had ideals of Latin style. Some of us rebelled against Cicero. Some were secretly attracted by Livy—Patavinitas and all. Some went so far as to follow

Justus Lipsius in his imitation of Seneca and Tacitus. One eccentric person thought that Quintilian and Pliny the Younger were good models for those who would be at once grammarians and men of the world, and saw in the so-called Silver Latinity a real advance. ‘Sedulous apes’ were we all. But when it came to actual work, some of us found Gesner's Thesaurus a present help in time of trouble. There we had at hand alphabetically assorted the legally wedded substantives and adjectives, verbs and nouns; and every now and then long phrases could be fished out to fill the rhetorical creel. These are not the least pleasant memories of the tumultuous days of my apprenticeship, and as old Mitscherlich asked Lane whether the boys were still diligent in making Latin verse, I find myself asking whether the boys are still diligent in working out their Latin prose. They may be, though appearances are against them, but at any rate few of them can hope to reach the measure of Vahlen. Every new test brings new trouble. The doctrine of the clausula adds a fresh fear to the Latinist of to-day. The management of the train is one of the great problems of the court-dame and suits what Seneca says of Latin, Ep. 40, 11: Romanus sermo magis se circumspicit et aestimat praebetque aestimandum. It would be a question not without interest to see how far the instinct of modern Latinists coincides with the schemes of the Roman writers. In Greek Starkie has called attention to the havoc wrought by Rumpel and Bernhardi with the Aristophanic trimeters | of modern versifiers (Wasps, Introd., p. xxxix), and Zielinski (25. 453-63) may be to Latin prose what Rumpel and Bernhardi have been to iambic verse.

RECENT METRICAL THEORY

XXIX 502

I regret to learn from the author himself that Professor Marx's lecture on *Recent Metric,* which formed the staple of my comments in the last number of the Journal (166 foll.), suffered scath in passing through the press without the benefit of the lecturer's supervision or any specialist supervision at all. There are few subjects in which lapses are easier and *lacunae* more fatal. If any misrepresentation should have crept into my summary, I am sincerely sorry. The recent revolution in metres (167) has sent me into exile; and remembering the Italian patriots of my youth, I, like them, wrote *esule* on my metrical visiting-card but for a different reason—not for sympathy but for a warning. Professional exiles are never to be trusted. However, no metrician will take the *obiter dicta* of *Brief Mention* otherwise than they were meant. If I succeeded in reasserting with the help of Professor Marx the rights of the modern analysts, whatever serious object I had has been attained. That I personally have not moved on with the progress of the times, that I am waiting for the seasons to bring back in their circling course the beliefs of an earlier day, that I am still crooning the appropriate wish Ἤθελον Χείρωνά κε Φιλυρίδαν . . . ζώειν τὸν ἀποιχόμενον after the Schmidtian and not after the Schroederian method is a matter of no moment. And yet I hope I shall be pardoned for adding that nothing in Professor Sandys' *History of Classical Scholarship* has given me more pleasure than the tidings (III 158), that my generous old friend Heinrich Schmidt, my former fugleman, is still living and that 'amid the active occupations of a hale old age he has applied his metrical principles to the newly discovered *nomos* of Timotheos and to the odes of Bacchylides.'

THE PLACE OF THE PHAEDRUS IN PLATO'S WORKS

XXX 110

The ordinary mortal's views of love are not to be reduced to a system. Life is a jumble of sacred and profane love. The love that moves the stars is sometimes nearer to us in our hot youth than in what is supposed to be serene old age, when the love that is rekindled often recalls the shameless greybeards of the Casina, and justifies the saying of the poet of love: Turpe senilis amor. Theory is sadly upset by practice, but there is no escaping theory for all that, and the student of the Platonic Symposium will read and re-read Ivo Bruns's illuminating essay on *Attische Liebestheorien* in his *Vorträge u. Aufsätze* in which he sets forth the difference between the discourse of Sokrates in the Phaedrus and the speech of Sokrates in the Symposium. The advance is not the dramatic advance of Sokrates. It is the advance of Plato himself. First Phaedrus, then Symposium. Usener, it will be remembered, has made an eloquent plea for the old tradition of the youthful composition of the Phaedrus. But what if the order is reversed? And there are those who would reverse it. Impressionism is not to be trusted in matters of style. Old age may be jaunty and youth languid. The sober and measured pace of the young writer may change into the titubant jig of the old hack. I have been taught by experience profound distrust of all internal evidence that is not, so to speak, historical. As a writer for the daily press I have had article after article of mine ascribed to the wrong man on the basis of an inimitable style. That is the reason why I have lent an ear to prosaic statisticians; and prosaic statisticians have shown that stylometric tests assign the Phaedrus to the later stage of Plato's authorship; and this result coincides with the contention of M. Robin in his *Théorie Platonicienne de l'Amour* (Paris, Félix Alcan). The theory of love, he declares, has too often been considered as an episode or an accessory of Platonic philosophy, and the object of his book is to show that it is most closely connected with that philosophy, and that it occupies a very important position in the Platonic system. In order to prove this, the author has studied in detail the delicate and complex problem of the comparative chronology of the Lysis, the Symposium, the Phaedo and the Phaedrus, and has been led to the conclusion that the Phaedrus is one of the | latest dialogues of Plato and contains the most elaborate exposition of the theory of love in its relation to the theory of ideas and the theory of the soul, and so serves to determine the nature and the function of Platonic love. M. Robin goes to work in the way recommended and exemplified by Bonitz, and more recently by Horn (15. 92), and his book begins with an analysis, which amounts often to a translation of the parts of the Lysis, the Symposium and the Phaedrus in which Plato has developed his theory of love. I have followed very closely M. Robin's own summary of his book, which cannot be discussed here. 'The Phaedrus,' says Professor Shorey, in his *Unity of Plato's Thought* (p. 71), ‘with its profusion of ideas, its rich technical and poetical vocabulary and its singular coincidences with the Laws and Timaeus, makes the impression of a mature work,’ and this impression M. Robin has undertaken to turn into conviction.

TRANSLATION AND ΨΥΧΡΟΤΗΣ

XXX 231

In the presentation of the results of literary research the French are unequalled masters and though German scholars desiderate this and that in the writings of their French colleagues, they are forced to surrender to the grace that is French as it was Greek. So Herr Körte in the *Berliner Philologische Wochenschrift,* Oct. 24, 1908, commenting on M. Maurice Croiset’s *Aristophane* (128) says: Ich möchte dem Buche wünschen dass ihm das Schicksal ins Deutsche übersetzt zu werden erspart bleibt, das neuerdings so manche französische und englische philologische Bücher ereilt. Zieht man dem Buche die geschmackvolle Pariser Toilette aus, so bleibt zu wenig Körperlichkeit um Liebhaber anzuziehen. Herr Körte is as German as M. Croiset is French. Und eine Magd im Putz, das ist ja mein Geschmack. That is a German figure and it is precisely in the sphere of metaphor that the national genius manifests itself; it is precisely in this sphere that the aesthetic judgments of antique critics are hardest to follow with full sympathy. We echo Aristophanes, we echo Aristotle, but the echo sounds hollow. We have to translate χρόνου πόδα ‘The Jackboots of Time’ or the ‘Seven League Boots of Time’ in order to get the ghost of a smile out of the Aristophanic gird at Euripides. There is nothing risky, nothing παρακεκινδυνευμένον, about Hon. William Spencer’s ‘Noiseless falls the foot of Time.’ It does not belong for us to the domain of ψυχρότης, that frigid zone in which the παρακεκινδυνευμένα most do flourish. ‘Frigidity’—oh yes!—we translate ψυχρότης ‘frigidity.’ We speak of ‘frigid conceits,’ but, like other technical terms of Greek aesthetics, ψυχρότης and ψυχρόν defy translation. In a recent lecture I called my passion for identifying modern life with ancient a ψυχρὸν *παραγκάλισμα*, an expression worthy of the Lord Will-be-will who utters it:

> μή νύν ποτ' ὦ παῖ φρένας ὑφ' ἡδονῆς δαμεὶς
> γυναικὸς οὕνεκ' ἐκβάλῃς εἰδὼς ὅτι
> ψυχρὸν παραγκάλισμα τοῦτο γίγνεται
> γυνὴ κακὴ ξύνευνος ἐν δόμοις.

I knew it was impossible to give it an adequate rendering, but I had to produce some rough equivalent. It was a case of ἀλλ' ἀδύνατον, ἀλλ' ὅμως, and so I translated it 'frigid hugging-piece.' One of my girl hearers, a partisan of Antigone and herself a Grecian, remonstrated with me on the coarseness of the version; and I grant that the translators of Sophokles have furnished me with an array of elegances of which I ought to have availed myself. 'A joy that soon grows cold in clasp of arm,' 'small comfort' and 'poor consolation,' 'cold comfort' and 'small consolation.' But such adulteries of art would have spoiled my figure, itself doubtless a ψυχρόν τι; and, besides, the bitterness of Sophokles is as the bitterness of the little book in Revelation or —shall we say?—the γλυκύπικρον of Sappho. In our estimate of Sophokles we must not forget the sting of the bee, the Μουσῶν εὐκόλων ἀνθρήνιον, quoted by Philostratos. And I must frankly confess that when I used ψυχρὸν παραγκάλισμα I had in mind the unpoetic old commentator who actually took ψυχρόν in the transferred sense, the aesthetic sense, which ξύνευνος will not suffer. And yet what is chillier, what frostier than a wife who is always trying to be clever? Gomperz compares Sokrates with his warm heart and his cool head to an ice machine that is actuated by steam. Much nearer to daily life are the clammy hands and the cold feet that go with the superheated brain. But it is all in vain that we have imported into our aesthetic jargon 'frigid' and 'frosty.' We do not feel them as did Dikaiopolis. ψυχρόν was to the Greek the deathly chill that heralds nausea. It is well for some of us that there is no Dikaiopolis to pronounce on the frostiness of some of our modern conceits.

PINDAR, NEM. 1, 24

XXX 232

I cannot say with Pindar πολλῶν ἐπέβαν καιρὸν οὐ ψεύδει βαλών, but I have in my time ventured here and there upon a new interpretation of a Pindaric passage, never upon a new emendation of my own, and when I compare Schroeder's edition of the *Olympians* and *Pythians* with the one for which I am responsible, there is little but regret that I have adopted as many of Bergk's suggestions as I have done. σοφοὶ δὲ μέλλοντα τριταῖον ἄνεμον ἔμαθον. Only the τριταῖος ἄνεμος is to be interpreted as the third decennium. It will be seen from my quotations that I have been reading the Nemeans and the First Nemean is the cause of my first lapse from my conservative attitude. In studying Pindar I follow the synthetic method I have recommended to others. It is a modification of the paraphrastic method of the scholiasts, exemplified by Wilamowitz in his edition of Timotheos and sanctioned by his authority in his paper on the Seventh Nemean. The difficulty of Pindar lies in the transitions, and the effort to follow the poet's thought rather than his words sometimes helps one to swim in his wake and possibly κούφοισιν ἐκνεῦσαι ποσίν, even if the feet are not so nimble as his. The second strophe of the First Nemean begins with a memorable picture that always recalls to my mind Goethe's 'Sänger.' 'Was hör' ich draussen vor dem | Thor?' In fact, Goethe's opening may have been suggested by this famous passage:

ἔσταν δ' ἐπ' αὐλείαις θύραις
ἀνδρὸς φιλοξείνου καλὰ μελπόμενος
ἔνθα μοι ἁρμόδιον
δεῖπνον κεκόσμηται, θαμὰ δ' ἀλλοδαπῶν
οὐκ ἀπείρατοι δόμοι
ἐντί.

Those who have detected a warm personal tone in this poem on Chromios are ready to believe that Pindar is recording a personal experience, although, as I have said, 'we must not suppose that Pindar went whithersoever his song went' (I. E. xii). But as so often in Pindar, the image is blurred or seems to be blurred by a cloud of words or a cloud of interpreters and the eight words that follow have each almost as many renderings as there are words:

> λέλογχε δὲ μεμφομένοις ἐσλοὺς ὕδωρ καπνῷ φέρειν ἀντίον.

The Doric ἐσλός = ἐσλούς and looks at first like a nominative, and this apparent nominative is at the bottom of the whole devilry, is at the bottom of the change from λέλογχα, the sympathetic first person, to λέλογχε, the cold perfect of historical experience. ἐσλούς is the plural of delicacy and reserve and means Χρόμιον. It is sad to think that the error is older than Aristarchos, whose exegesis of the passage I cannot discuss here. The situation seems to be clear. The poet has taken his stand, for ἕσταν represents the perfect as so often in verbs in which the present perfect is dominant (S. C. G. 249). He is making melody and looking into the 'Saal voll Pracht und Herrlichkeit,' where the banquet meet for a poet has been furnished forth. Note the perfects. He himself is one of the ἀλλοδαποί, and as he thinks over his errand he says 'I have received the commission. It hath fallen to my lot. I am the one that has been called to—do what? No noble man without enemies, no perfection can escape fault-finding.' On the free participial dative μεμφομένοις see I. E. xciii, Verrall, Aeschyl. S. 217; Heikel, De participiorum ap. Herodotum usu, p. 35. The more abundant the hospitality, the more fullfed the fire of the hearth, the thicker the smoke, which according to an old interpretation means ψόγος, as well it may. Cf. N. 7, 61: ξεῖνός εἰμι. σκοτεινὸν ἀπέχων ψόγον | ὕδατος ὥτε ῥοὰς φίλον ἐς ἄνδρ' ἄγων | κλέος ἐτήτυμον αἰνέσω. The roof-tree, the walls are filled with the traces of smoke as are the hospitable abodes of Baltimore and Pittsburg: and the poet's office is to wash away the traces by the ῥοαὶ Μοισᾶν (N. 7, 12). Such a champion is Pindar μαλακὰ μὲν φρονέων ἐσλοῖς | τραχὺς δὲ παλιγκότοις ἔφεδρος (N. 4, 95). And this master-archer Pindar, who unlike Horace's Apollo always stretches his bow (I. E. xlii) recalls | another master of the bow, recalls the passage in the Odyssey τ 7: ‘ἐκ καπνοῦ κατέθηκ', ἐπεὶ οὐκέτι τοῖσιν ἐῴκει | οἷά ποτε Τροίηνδε κιὼν κατέλειπεν 'Οδυσσεύς, | ἀλλὰ κατῄκισται ὅσσον πυρὸς ἵκετ' ἀυτμή.

TRANSLATION

XXX 353

Translations and no end! If the malevolent reader will scan the lists of *Books Received,* he may behold to the satisfaction of his wicked heart how many versions there are to challenge criticism, how many rival renderings to demand comparison. And there is no sharper knife wherewith to pry the classical oyster out of his shell than the familiar question one encounters in literary and semi-literary circles. 'What do you think of Mr. Somebody's translation?' 'For decency' sake one dare not borrow Thackeray's answer when questioned about the Proverbial Philosophy of Mr. Martin Farquhar Tupper, which for some moons was an immensely popular performance. 'I do not think of Mr. Tupper at all.' Translations by certain hands are literary events, although such achievements as Fitzgerald's Omar Khayyám are not to be classed as translations. For years there was no translation of Euripides that one need consider; that is, no translation of any large number of Euripidean plays, but then came Mr. Way and now comes Mr. Gilbert Murray, whose praise is in all the journals. But the Hellenist asks himself with a groan: Why have I acquired a direct vision of a language through years of study and contemplation, if I am to spend the few remaining hours of a busy life in hopeless admiration of a faculty that is beyond my reach or in utter detestation of some distortion or discoloration of the original? 'Mon verre n'est pas grand, mais je bois dans mon verre' and the alien cup is often a quassia cup or a queasy cup. 'Lächerlich ist es,' says the Altmeister Boeckh, 'wenn man behauptet der vollendetste Uebersetzer sei auch der vollendetste Philologe.'

Of course, I am no enemy of translation. In fact, it is an inevitable part of a teacher's work, one that he must not put off on the boys, contenting himself with easy criticism of their performances. The lesson ought to be translated by the teacher himself as a review. The translation serves as a manner of commentary and incidentally as a lesson in aesthetics. In the earlier ranges of instruction, in the period before the student has been taught to appreciate the impossibility of translation, the teacher must sacrifice himself. I have yellow reams of translations of

Herodotos into the language of the Authorized Version and Thukydides into the language of the early eighteenth century, of Aischylos, of Sophokles in the metres of the original, whose end | is to be burned. I should no more think of perpetuating those things than a lecturer on art would think of perpetuating the chalk diagrams by which he illustrates his course. Such things serve a temporary purpose as incitements, if not exemplars, to the pupil. But if one reads one's own translation too much, there is a danger which it fills one with horror to contemplate—the possibility of remembering one's own rendering and forgetting the original.

Sometimes, it is true, the translation is better than the original from the point of view of art. The Tudor translations, so far as I know them, are delightful studies, original or no original. And 'Nachdichten'—that is a different matter. The echo sometimes penetrates the heart deeper than the original note. I can well understand the case when one has to imagine an original to get the right tone as in 'Sonnets from the Portuguese.' There is such a thing as a Roman, an Hellenic, frame of mind. But these meditations are moving along lower lines, the lines of translation proper. Apart from the rendering of the sense, the translator has to consider the form.

Artistic prose, with its subtleties of rhythm, which we have just begun to appreciate, is a problem impossible of solution. What is hiatus to us or we to hiatus? What can we do with the simple recipe of Paeon Primus for the opening and Paeon Quartus for the close of a period? Some people's notion of English rhythmical prose is bad blank verse. It is all a matter of ear with us. Science has not untwisted the chains of the harmonies of English prose. How far our sense of such things corresponds to the antique, how far it is derived unawares from familiarity with the antique, is a matter for further study. We talk of Ciceronian periods in English, and yet the accomplished Irish editor of Cicero's Letters declines to discuss Zielinski and the rest of them. But poetry is another matter and the attempt to render the metres of the original goes very far back. However, this is not a history of English metres, but the confession of a disillusioned schoolmaster. The English hexameter is a hopeless medium for the rendering of the classic hexameter. It may be no worse than the classic hexameter as it is so often read, and in the hands of a true poet may develop a rude life of its own, but as a medium of translation, it is too painfully suggestive; and the elegiac distich has always left me in despair. The English iambic trimeter—I have composed thousands of them in my time—is a failure. Our monosyllabic language makes padding a necessity, makes it almost impossible to avoid an occasional break in the middle of the verse. It is a stuffed figure, a jointed doll. We can't revive the Alexandrine. We can't read Drayton | with any patience. As for the lyric measures, that is a different thing. There are many dactylotrochaic, not to say logaoedic, measures, that have at least to my ear the same *ethos* in English as in Greek. The so-called greater Asclepiadean measure of Horace's 'Tu ne quaesieris' might well serve for haunting melancholy in English as in Greek, as in Latin. To the examples cited above, pp. 34 f., add Kallimachos, A. P. XIII 10:

> ἁ ναῦς ἃ τὸ μόνον φέγγος ἐμὶν τὸ γλυκὺ τᾶς ζοᾶς
> ἅρπαξας κτἑ.,

and one must not overlook the unsatisfied desire of the folk-song which bears strong testimony to the *ethos* of the measure:

> ἁ ὗς τὰν βάλανον τὰν μὲν ἔχει τὰν δ' ἔραται λαβεῖν.

This measure which is that of Sappho's κατθάνοισα δὲ κείσεαι has caught the ear of several translators. To Wharton's specimen I add the rendering given in Professor Shorey's Horace, Od. IV 9, the best I have seen:

> "Thou shalt die and be laid low in the grave, hidden from mortal ken,
> Unremembered and no song of the Muse wakens thy name again;
> No Pierian rose brightens thy brow, lost in the nameless throng.
> Thy dark spirit shall flit forth like a dream bodiless ghosts among."

Many, many years ago I was so much in earnest about the importance of transplanting these lighter measures into English that I conceived the notion of substituting for the *conspectus metrorum* in Horace a set of English rhymes which should convey the rhythm, to beginners at least, after a fashion. This method of accentuating the movement of hexameter and pentameter is an old story. Witness the leonine verse and the rhymed pentameter so common in the Roman elegiac poets. And it came into fashion again. Some forty years ago I actually went so far as to publish under strict anonymity an imitation of Horace's Ad Thaliarchum—itself an imitation—prefacing it, however, with an appeal for mercy.

> "Forgive, Alcaeus, if I have borrowed rhyme,
> A Northern sleighbell fastened to Pegasus,
> To mark thy music by its tinkle,
> Hater of Myrsilus, bard of Lesbos."

As for the rhymed Alcaics one will more than suffice,

> "The rain it raineth: deep is the snow without
> The wind it plaineth: now for a drinking bout
> Pile high the fuel, fierce and cruel
> Rages the rainy and windy duel."

About that time some Boanerges of a critic uttered his voice and I abandoned my scheme. |

But what of analogous metre? This is what Wilamowitz aims at in his renderings (15 f.) But the trouble is that there is no agreement as to the *ethos*. The *ethos* comes largely from association of ideas. When a German poet undertook to translate Byron's Belshazzar's Feast, a German critic fell foul of his countryman for the employment of female rhymes and profanely compared the movement to that of the Volkslied: Als einst ich auf der Bleiche. And so what I am about to write may call forth similar ridicule, and yet I am tempted to say a word in behalf of an English measure, which, as it seems to me, has not found all the favor with translators that it deserves. It is the English iambic dipody. Schipper treats it scurvily and considers it a fissiparous generation of the iambic tetrapody. It happens to be my favorite metre for social versicles and doubtless will be Till from on high Thou call me home, as the old hymn has it. As a clausula it is admirable. It has the effect of reconsideration, just the effect that the pentameter has over against the hexameter. Hymnwriters are not averse to it as in 'Lead thou me on,' but is seems to have been very little used by the translators of the Anthology. One notable exception is Hobbes. Now Hobbes was not a highly gifted translator and I once made a long search through his Odyssey in order to find a confirmation of my rash thesis that a man translated best that with which he was most in sympathy. And finally I had to put up with his version of the Song of the Sirens. But after all there are worse translations of the famous epitaph on Archedice (Thuk. 6, 59):

"Archedice, the daughter of King Hippias,
Who in his time
Of all the potentates of Greece was prime,
This dust doth hide.
Daughter, wife, mother unto kings she was
Yet free from pride."

But if neglected by the translators of the Anthology the translators of Sappho in Mr. Wharton's collection make not infrequent use of it and effective use of it. As an independent verse, the English iambic dipody has the same disadvantages that the pentameter has as an independent verse, but the epigraphic origin of the iambic dipody commends it to favor, despite the association with the New England Primer. 'My book and heart Shall never part.' It is a favorite posy verse. It is the verse for rings, for kiss papers. It lends itself to light and airy subjects. It is not incompatible with grave themes. A French poet, Richepin, whom I do not make my constant companion, uses it with fine effect in his Caresses.

"Au vent du nord
Qui le bâtonne
Le pauvre Automne
Fuit sans remords. |

"Le vent le mord.
Lui dans sa tonne
Se pelotonne.
L'Automne est mort.

"Et son glas tinte
Comme une plainte
Dans les derniers

"Refrains de fête.
Adieu, paniers,
Vendange est faite."

'Et son glas tinte.' There is the toll I seem to hear in one of my favorite epitaphs, one that holds the lesson of many a life besides my own and many experiments in rhyme besides my own.

*Ναυηγοῦ τάφος εἰμί. σὺ δὲ πλέε. καὶ γὰρ ὅθ' ἡμεῖς
ὠλλύμεθ', αἱ λοιπαὶ νῆες ἐποντοπόρουν.*

"Shipwreck'd was he
Whose tomb you see.
But hold your way.
For on the day
When we were lost
The others cross'd."

PINDAR I. 2, 8 AND P. 2, 82

XXX 358

In my note on Persius 5, 181 I remarked somewhat petulantly: 'Those who wish illustrations for what they can see with their own eyes may consult Friedländer.' But how many people, how many scholarly people see with their own eyes? Pindar's *ἀργυρωθεῖσαι πρόσωπα μαλθακόφωνοι ἀοιδαί* lay hid in night until Mr. W. R. Paton suggested the true explanation in the Classical Review for June, 1888. The personified songs, like Eastern dancers, plastered their faces with silver coins. The matter was taken up in the October number of the same periodical by Mr. J. G. Frazer and there is no longer any guessing as to Pindar's meaning. And as Mr. Ellis illuminates his commentary on Avianus (Fab. 8) by a quotation from Uncle Remus, so the exegete of Pindar, I. 2, 8, might draw his illustration from a vivid chapter of The Garden of Allah. In like manner I found the other day in a novel which abounds in close observation of rural life, John Galsworthy's The Country House (p. 141), a sentence which I should have been glad to use in vindication of my exegesis of Pindar, P. 2, 82: ἀγὰν πάγχυ διαπλέκει, of which feeble fun has been made of late years (139). ‘<The dog>,’ says Mr. Galsworthy, ‘stood there curved in a half-circle and deeply wagged that which had been left him of his tail,’ as scholars often deeply wag that which has been left them of their sense.

A VERSE TRANSLATION OF EMPEDOCLES

XXX 474

Empedokles was a real poet, not a poet under compulsion as was Parmenides, whose verses, according to a dominant authority of our day, are the most crabbed and wooden ever perpetrated by a Greek. As a poet Empedokles has found a congenial interpreter in Professor Leonard (*Fragments of Empedocles,* Chicago, The Open Court Publishing Company), who has certain high qualifications for the office, a soaring imagination and a rich poetic diction. Read apart from the original, Professor Leonard's translation produces a total effect very much like that of Empedokles himself. But the trouble is that in these *avia Pieridum loca* Professor Leonard makes all manner of excursions, and one who compares the translation with the text of the fragments, line by line, will be surprised at the liberties he has taken. Of course, a certain amount of poetic padding is expected to fill out the verse. ‘Aphrodite’ is ‘Aphrodite clear,’ which she has never been to me morning, noon or night; ‘whence’ is ‘from what far coast,’ ‘fate’ is ‘olden,’ ‘song’ is ‘festal.’ ‘Lions’ are ‘tawny’ and ‘earth’ is ‘black.’ Feci ego istaec itidem in adulescentia. But Professor Leonard's poetic fancy carries him still | farther and his expansions of the original have all the freedom of inspiration. In his Introduction he lays especial stress on the poetry of Empedokles and to prove his thesis some of the specimens are taken from his own verse-translation. Now I have recently commented on the danger of remembering one's own translation and forgetting the original (185), and while I would not lightly bring such a charge against Professor Leonard, I am afraid that he is somewhat too much in love with his own renderings when he cites them as specimens of Empedokles' poetic power. 'Night the lonely with her sightless eyes' is a fine line, and moulds itself as closely as the two idioms allow upon νυκτὸς ἐρημαίης ἀλαώπιδος, but that cannot be said of all the others and in the body of the translation he renders the two homely words πτεροβάμοσι κύμβαις by the resounding line 'waterfowls that skim the long blue sea.' To be sure, we do not know what κύμβαι means, but we must translate by some definite word. 'Didappers' will do as well as any other fowl and πτεροβάμοσι might be translated 'wingwalkers' after the analogy of 'who walketh upon the wings of the wind.' The 'long blue sea' is simply long blue ink. Still this expansion is nothing to what we find elsewhere, as when περὶρρηγμῖνι βίοιο becomes 'the surf-swept beaches and drear shores of life.' Such free translations remind me of a farce of Kotzebue's I read sixty years ago, Don Ranudo de Colibrados, in which use is made of the machinery one finds in Aristophanes' Acharnians and Mrs. Centlivre's Bold Stroke for a Wife. 'Alola' in the language of the Ethiopian Pseudartabas means 'Ich wünsche Seiner Hoheit so viele Menschenalter als der Nil Tropfen und die africanischen Wälder Blätter zählen.' Whereupon the gracioso Pedrillo remarks, 'Das ist eine herrliche Sprache für die kurzen Wintertage.'

Apart from this general criticism no end of verbal carping is possible. With all the other translations to go by, it would seem that there would be little chance of actual blunders, and yet Professor Leonard in his Introduction speaks of the poet's sympathy with 'men and women, the pitied and bewailed,' ἀνδρῶν τε πολυκλαύτων τε γυναικῶν, and though he has the powerful support of Diels, I do not see how πολυκλαύτων can be made to apply to 'men.' The old rendering 'lacrimosarum,' 'given to weeping,' seems far preferable and then we should have what I have called the 'complementary color' thrown up with ἀνδρῶν. The commentators on Horace are fond of calling attention to Horatian 'parsimony,' a parsimony sadly disregarded in Lord Lytton's translation, as I pointed out many years ago. It is the phenomenon of which Professor Kellogg has made so much in a recent article on Cross-Suggestion in Tacitus (30. 310). 'Men must work and women must weep' lies near enough for a modern, but an ancient might think of *κύδεϊ γαίων* for the man. Only our poet is | sombre. Again, Empedokles is set down as one of the forerunners of Gorgias and we can well believe it, for his poetry, though true poetry, has a rhetorical cast and his language has a synonymical exactness, as when in fr. 9 he makes a sharp distinction between *θέμις* and *νόμος*, 'Law' and 'Convention,' pyrrhic against pyrrhic (29. 376). This being the case, the interpreter should be careful not to sacrifice point to metre and *δοιὴ δὲ θνητῶν γένεσις, δοιὴ δ' ἀπόλειψις* ought not to be rendered 'Twofold the birth, twofold the death of things'; for here by *γένεσις* Empedokles means *γένεσις*, not *φύσις*, by *ἀπόλειψις* he means *ἀπόλειψις* and not *θάνατος*, as he says distinctly (fr. 8): *φύσις οὐδενός ἐστιν ἁπάντων | θνητῶν οὐδέ τις οὐλομένου θανάτοιο τελευτή*. To be sure, the use of *θνητῶν* involves a contradiction, but what of that? Of course, no English or American translator of Empedokles could fail to notice Matthew Arnold's 'Empedocles on Aetna,' and I have in my copy-drawer a paper by a young girl who died before her studies bore full fruit, in which she was at the pains of following up Matthew Arnold's use of the fragments of Empedokles—a rather idle task, according to Professor Leonard, whose judgment of Arnold as an interpreter of the mind of Empedokles, if one may be allowed to read between the lines, suggests Lepelletier's happy characteristic of Verlaine's enthusiasm for Spanish: 'Son goût fort pour la langue espagnole,' says Lepelletier, 'demeura platonique.' It was love without penetration.

RHOPOGRAPHY

XXX 476

Modern poets, says Goethe, put a great deal of water in their ink; and complaints of ink, ink literal and ink metaphorical, will never cease. Aniline has become the curse of the writing world. One sighs for the fine old days of nutgalls and a certain astringency comes into the critic's pen as he turns to the metaphorical ink in which so much is written. Doubtless there was abundance of wishy-washy writing in antiquity, and Heaven knows enough dull writing has come down to us from Graeco-

Roman times. There were realists then as there are realists now; and we do not | despise antique still life, we do not despise rhopography. True, the lover of literary art finds a delight in comparing and contrasting the different ways in which the antique masters of composition discharge what seems to be a common office, as, for instance, the difference between the narratives of such consummate story-tellers as Herodotos, Lysias and Plato. Historian, orator and philosopher have different aims and different processes, aims and processes that reveal themselves to the analyst of style, whose decimal figures are not less interesting because of the unconsciousness of the artists themselves. But there are those who for a vision of actual life would give up all this ado about art: and the passion for actuality which has found striking expression in Wilamowitz's Lesebuch exhibits itself in the interest every one takes in the documents that have been unearthed in Egypt. It is perhaps not going too far to say that the domestic correspondence in queer Greek one finds in the mass of papyri touches many readers more nearly than the elegances of Bakchylides and the new chords that have been struck by Pindar. Last summer I was reading a German novel, a popular 'Gegenwartsroman,' and when in sheer fatigue I closed the volume, I began to think how we should prize such a collection of trivialities, if it were only in Greek or Latin. The scene is laid in the Berlin of to-day, the Berlin which has become a Weltstadt since the far-off days when my boyish eyes first beheld the glories of the Prussian capital. I have seen Berlin several times since, and the old Prussian capital abides for me the most interesting part of the Weltstadt. But the localities of the novel were not unfamiliar. I know the comfort of the Hotel Bristol and the dreariness of Maassenstrasse, but what has led to this train of musing is the minuteness with which the every day processes of city life are described, the lighting of a cigar, the lifting of a window shade, the settling with the 'Zahlkellner,' the calling of a droschke. It is literary rhopography in its most tedious form and the 'Gegenwartsroman' becomes a portentous bore. It has, to be sure, the important lesson for those who have witnessed the transformation of the poor and charming Germany of fifty years ago into the powerful and wealthy Germany of to-day, the Germany of the

Geldprotz, name and thing unknown to the middle of the last century. The prevalent impression of such a book is that of the type for which the Greeks had so little tolerance, the type of the νεόπλουτος, the *nouveau riche.* Still what would we not give for a Greek 'Gegenwartsroman' which would solve so many of the problems that we encounter in reading of Greek life? There, for instance, is the matter of clothes. I have read lately that a popular French novelist, Marcel Prévost, if I am not mistaken, shows such familiarity with the details of women's clothes and such taste in the assemblage of them that his help has been sought by the leading houses in Paris. He is a manner of literary Worth, a literary Paquin. But nothing could transcend one woman in that woman's sphere as I found when | I turned from my German novel to Matilde Serao's *Evviva la vita* and encountered a clothes-horse, or rather a regiment of *mannequins d'osier.* The eminent Italian redresses every character every time it is brought forward. What a help an antique Matilde Serao might have been to the woman-scholar Katharine Saunders of Vassar College, who has put together what is to be known of *Costume in Roman Comedy* (New York, The Columbia University Press). The study of costume after all is not simply rhopography, as the author of Mikrokosmos shewed long ago, and as the evolutionists have not failed to demonstrate, but the long preface to this *Brief Mention* must suffice for the present.

HERACLITUS OF EPHESUS

XXXI 108

The first edition of Diels's *Herakleitos von Ephesos* (Weidmann), which appeared in 1901, was intended, as the author frankly says in a note to the second edition (p. xvi), merely to serve as a specimen of the scheme of his 'Vorsokratiker.' But even after the second edition of the 'Vorsokratiker,' there was a call for the monograph on Herakleitos; and in response to the demand Professor Diels has given us a somewhat ampler Herakleitos and has paid more attention to the exegesis, although the author tells us that he has not had and has not now any intention to be exhaustive—a pity, in view of his illuminating introduction (80). On the heels of this edition has followed close the *Eraclito* of Bodrero (Torino, Fratelli Bocca), an Italian scholar, whose *Empedocle* has been highly praised by Professor Leonard in his translation of the Agrigentine, which was briefly mentioned above, 190 ff. The reëntrance of the Italians upon the field of classical scholarship, which their ancestors once dominated, is one of the most interesting developments (24. 108) that I have been privileged to witness in my long career, coinciding as it does with what has been called the American invasion of Europe and in the case of the Italians as in the case of the Americans there is evidence of German tutelage. So, f. i., the mania for an exhaustive command of the 'literature' of every subject that is taken in hand would seem to be Teutonic rather than Ausonian and of this tendency a recent illustration has been given by the publication of an elaborate *Germania Filologica* by Guido Manacorda with 20,000 titles of works on the German language and literature (Cremona, Pietro Fezzi, 1910). To be sure, in this accumulation of authorities there is apt to be a certain lack of perspective; but some of us have reason to be grateful for the generous inclusiveness of Italian scholars, who do not begin, as German critics often do, by sniffing at the work of those whose language so many of them understand but imperfectly. No amount of *amende honorable* will atone for cheap sneers and gross misrepresentations. In every Italian work, then, we expect a full bibliography and Bodrero's *Eraclito* is no exception. On the philosophic side of the book I have no right to an opinion, for I have never got beyond the picture-writing stage and my defence of the concrete style is an apology for my own performances in the metaphorical line (165). The 'philosophization' of language, in which Bodrero recognizes so great an advance, has no charm for me; for to me 'abgezogener Begriff' is the mere hide of the living creature that once palpitated beneath it. And this is the reason why the new life of Italian scholarship appeals to my ill-regulated fancy and why I am encouraged by Bodrero's example to look upon Herakleitos as a poet rather than as a thinker. What Herakleitos himself would have thought of such an interpretation can readily be imagined, what use he would have made of the lush material in which he bedded himself and of the foot which he interposed between himself and the sun; and as Bodrero's book appears in a series called *Il Pensiero Greco,* I must do the author the justice to say that while he emphasizes the poetical side of Herakleitos, he refuses to call him a poet pure and simple. 'Herakleitos,' he says (p. 67), 'did not possess the gift of poesy; not all the Muses were about his cradle.' And yet he is obliged to concede 'that in the fragments there is so much poetry and poetry of the highest order that we are on the point of saying that at times Herakleitos is more poet than philosopher,' and he does not wonder that a century after Herakleitos a certain Skythinos of Teos was moved to translate his book into metrical form.

Whether Bodrero himself is more poet than philosopher I shall not undertake to decide. But whenever hereafter I repent me of my own kaleidoscopic style, as often happens, I can comfort myself with the thought that nothing I have done to vex the vision of grammarians can compare with the particolored garb of Bodrero's diction. In his study of Flaubert Faguet says (p. 46): 'Un ami de Sainte-Beuve lui disait sur Salammbô: "C'est plus fatigant qu'ennuyeux." Je saisis mal la nuance. C'est très fatigant et c'est aussi ennuyeux que fatigant.' But the same critic writing of Chateaubriand remarks: 'Sa déclamation même est fatigante sans être ennuyeuse. C'est qu'elle n'est pas froide.' And the fervor of Bodrero puts him rather with the Chateaubriands than with the Flauberts. The strain is considerable, but one is not really bored and so I venture to give the substance of a few sentences of Bodrero's which may relieve the syntactical drearinesses of *Brief Mention.*

'Philosophy,' he says in the preface—which, being addressed to a former fellow-student, moves forward with a swing of personal intimacy—'Philosophy, so far as is consistent with her nature, remains in a certain sense poetry, but she is treated now like a new Kassandra, who, having rejected Apollo, is condemned to a sterile vaticination, now as a new Ophelia, who casts away her flower and drowns herself in her madness.' 'The fetichism of method,' he continues, 'has reduced her to the | condition of an abandoned woman, who stands by night at a street-corner, looking out for some one to fool himself into the belief that he can make her a mother.' Out upon those sciences, he cries, 'that treat her with the considerate superiority which youthful light o' loves show to an old she-sinner.' It will hardly be believed that all this eternal femininity is brought within the compass of a single page. This sexual sphere of comparison reminds me very much of Fraccaroli's apt and striking phrase, 'masturbazione intellettuale,' which I was constrained to leave in the transparent vestment of the original (15. 506). Metaphor apart, Bodrero's whole preface is a protest against 'la sfrenata tirannide del metodo.' According to him, 'A thousand logical arguments cannot shake off the witchery of an intense and profound sentiment from the soul of a man that loves.' And yet nowadays 'he who undertakes to examine whether such and such a sonnet is more or less beautiful, whether such and such a tenet is more or less justifiable, is nowhere in comparison with one who can tell the precise date at which a horrible sonnet was written or discovers the great truth indispensable to human happiness that resides in the knowledge of the genealogy of a manuscript in which an absurd sentence of an ancient plagiarist is worst mutilated.' To Bodrero the world of thought is evidently out of joint. 'Here in the dawn of the twentieth century the method we are constrained to employ leads us to the most useless violence toward the integrity of philosophical activity. Things and deeds exist for us only so far as we can perceive them <the ὡς of the sophists>' and whilst 'experimental methods may widen the range of our knowledge and show us a new aspect of the world, they will not destroy the value of the other instruments of which the spirit of man disposes.' 'La pensée,' says Charles Huit, 'ne suffit pas à la philosophie: il lui faut l'âme entière.' What we want is the 'meditative repercussion of the truth on the inner organism of man.' As Dante, Shakespeare and Goethe are at once classicists and romanticists, so in philosophy a daring and acute logic ought to produce a balance between science and faith or the corresponding exigencies of the mind. The possibility of the coëxistence of these activities constitutes the perfect intellectual happiness in which Bodrero thinks no one has better known how to live than the sublime and mysterious thinkers who preceded Sokrates. 'Preceded Sokrates,' he is careful to say. They were in no sense precursors of Sokrates. <There was no *Prae-*

paratio Socratica as we speak of a *Praeparatio Evangelica.*> The development from Thales to the Sophists was one, and Bodrero pleads for the early philosophy of the *ensemble* as Fraccaroli pleads for the poetry of the unconscious (15. 506), though the literature is a literature of fragments. The fragments are all the more fascinating because they are fragments. They speak to the soul in the exquisite tones of mystery—these far-off detached notes of a *sinfonia* | *eroica.* With all our logic we have never equalled that spring-time of thought. So much for the Presocratics in general. Unfortunately I have not space to summarize what Bodrero has said of the 'august and imperious enunciator of doctrines and principles that sound to our ears like so many marvellous revelations,' Herakleitos himself.

HISTORICAL PARALLELS

XXXI 111

I have a profound distrust of historical parallels—parallel bars, I have called them, for exhibiting feats of mental agility or moral suppleness. No less profound a distrust have I of the lessons of history and I cannot refrain from quoting here an authentic anecdote, to which the daily press has given currency. Lord Morley told a story how Mr. Bryce in 1876, during the time of the Bulgarian agitation, met a learned professor who was always descanting on the application of history to politics. Mr. Bryce cited to this professor <whose name has been revealed to me> the Eastern question as one in which history could teach a lesson in contemporary politics. "Certainly," said the professor. "You mean, of course," said Mr. Bryce, "that the Turks were in the wrong and that we ought not to support them." "No," said the professor, "I mean the exact opposite." But profound distrust does not always dispel the fascination of an alluring game, nay, sometimes actually heightens it; and it so happens that I am personally very much addicted to a sport, the attraction of which is almost invincible for one who tries to live in both worlds (180). We fancy that we are reconstructing the life of antiquity and the living stones are taken from our own spiritual house. One may protest against the process as one protests against chromatic translations (86 f.), but the scholar is no more proof against the charm than is the layman.

In the search for parallels, for lessons, Rome seems much nearer to us than Greece, and it may well be contended that we are still living the life of the Romans (6. 483). Whether this be so or not, the favorable reception of Ferrero's Greatness and Decline of Rome is largely due to the sense of actuality imparted to the story by the frequent illustrations, which the author has drawn from the movements and events of the time in which we live and the land in which we dwell. Such analogies, such parallels are always popular and the panorama of Roman history and Roman society will always yield abundant materials for the exercise of political insight or the exhibition of politicianly rhetoric. Mommsen was a politician as well as an historian (6. 484), and Friedländer's Sittengeschichte owes much of its interest and its success to the sidelights of modern social and economic life. In many aspects Greek life also is | modern enough. At any rate, in the judgment of Professor von Pöhlmann Greek politics and Greek social economy have not been made to yield all their lessons. In one of his essays (16. 528) the eminent Munich professor has shown us how much juice can be extracted from what seems the sapless rhetoric of Isokrates, and in his *Griechische Geschichte,* the fourth edition of which has appeared in the von Müller *Handbuch* series (Oskar Beck, Munich, 1908), he maintains that with the increasing 'democratization' of the modern world, the history of Greece is becoming more and more instructive. The problems of Greek civilization, he contends, are ours; and he has marshalled a formidable array of questions, which our times are called upon to answer. Most of the sections to which he refers deal with European problems, but, as the years go on, European problems are becoming more and more American problems and the student of the America of to-day will find his account in a closer acquaintance with the book.

DIONYSIUS ON LITERARY COMPOSITION

XXXI 234

The critics from Aristarchos down have had much to say about the ineptness of Andromache's lament in the Ἕκτορος ἀναίρεσις. 'The tone,' we are told, 'is Hesiodic rather than Homeric.' Why not 'Hesiodean'? I detest 'Hesiodic.' And what if it is Hesiodean? Condemnation like this always stirs my sympathies. *χείλεα μέν τ' ἐδίην', ὑπερῴην δ' οὐκ ἐδίηνεν* has been a prime favorite of mine ever since I learned to know that life is a series of sips—one unsatisfactory sip after another—and *ἦμαρ δ' ὀρφανικὸν παναφήλικα παῖδα τίθησιν* comes home with especial force to the δὶς παῖς. Old age has its *παναφηλικία* also, and some months ago as I was sitting apart in an academic company and musing on my *παναφηλικία*, a man, much my senior, with the courtesy that belonged to a bygone day, came up to me and condoled with me not on the decline of life but on the decline of Greek studies, a matter which I take less to heart than might be expected, whether from robustness of faith or the selfish Hezekiah spirit, I am not prepared to say. 'The ancient classics seem to be doomed' said this dean of American authors. 'Fortunately the French are left,' and these comforting words come back to me, as I take up Dr. Roberts's long-expected (92) Denis of Halicarnasse (Macmillan), a Frenchified form of *Dionysius of Halicarnassus,* which falls in with the consolatory remarks of my ancient friend. Denys d'Halicarnasse has had a hard time of late, as I have set forth elsewhere (25. 356). Of course, schoolmasters are fair game and in certain moods I sympathize with the world in its attitude towards these *cuistres fieffés.*[1] But I am after all a member of the guild and some years ago, in fact thirty years ago, I was almost moved to anger when one of my younger associates opened his batteries on Quintilian and vilipended the famous first chapter of the Tenth

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[1] Des cuistres qui prétendirent donner des règles pour écrire . . . Je tiens pour un malheur public qu'il y ait des grammaires françaises. Étudier comme une langue morte la langue vivante, quel contresens. Notre langue, c'est notre mère et notre nourrice, il faut boire à même. Les grammairiens sont des biberons.—ANATOLE FRANCE.

Book. With a fuller experience of life and a closer acquaintance with Quintilian, the young critic, now as dead as Quintilian himself, would have been less severe in his judgment, for Quintilian was a schoolmaster who had learned from life as well as from literature, and who that has once read can ever forget the touching words in which he records the death of the son for whom his Institutions were written (Lib. VI, Prooem.)? 'Optimum fuit,' he cries, 'quidquid hoc est in me infelicium litterarum super immaturum funus consumpturis viscera mea flammis iniicere neque *hanc impiam vivacitatem novis insuper curis fatigare.*' Yes, Quintilian was something more than a grammarian. He was a man of letters as well: and as one who once tried to be both, I took especial pleasure in illustrating one of my text-books by sentences drawn from what Stuart Mill has justly called 'a repertory of the best thoughts on all subjects connected with education.' But Quintilian's stare is a dead stare and his gasp a last gasp. Greek is doomed and Latin is doomed, said my ancient friend. But French abides. And if French abides, there is no danger that the laws of literary art which Dionysios and Quintilian championed will perish from off the face of the earth. Your genuine Anglo-Saxon cares little for these things. It is the Kelt in Dr. Roberts that responds to the call of the blood. It is perhaps the Keltic vein in the American that makes us more sympathetic than is the average Englishman with the line of studies that Dr. Roberts has been pursuing so long and with such success. At all events, it is to Americans that Mr. Saintsbury made his appeal some years ago when he sought a publisher on this side of the water for some of his stylistic studies. To this Keltic passion for language as an art, there is a long line of witnesses from Cato down, and to quote one of the later authorities, 'Pour tous ceux qui ont un style,' says Bourget, 'les mots existent d'une existence de créatures. Ils vivent, ils palpitent, ils sont nobles, ils sont roturiers. Il en est de sublimes, il en est d'infâmes. Ils ont une physionomie, une physiologie, une psychologie.' In his Dix-Neuvième Siècle, where he discusses Rhythm in Victor Hugo, the celebrated critic Faguet deals with vowels and diphthongs very much as Dionysios does and discourses of 'la valeur du mot pris en soi comme son.' 'Tel mot est sourd et triste, tel autre chantant et gai.' And another writer whose aid I invoked not long ago in my defence of the 'concrete style,' Remy de Gourmont (165) has written a volume on the question of the mute *e*. No wonder then that Professor Roberts has drawn so largely on French literature and French literary criticism for his illustrations. In this whole domain Greek tradition and French artistic susceptibility go hand in hand and in the period of French domination Denys d'Halicarnasse was not considered a *magistellus* by Pope as he is by Usener and Bruns. And what does not Pope owe to these subtle studies of style, which so many affect to despise? 'It is like old Whitman says. What is it he says?' asks Ponderevo in Tono-Bungay. 'Fine old chap, Whitman! Fine old chap! Queer, you can't quote him.' Unquotableness is death and Pope still lives. The *lumina orationis* are stars in the firmament of letters, not the luminous haze of a literary comet. |

To come back to Dionysios, it is sheer arrogance to assume that nothing is to be learned from the *Graeculi*. Granted that men like Lucian had to learn Greek as a foreign language, still they learned Greek under conditions that we must envy and they were the heirs of precious traditions that are not to be lightly cast aside in favor of an impressionistic aesthetic (*Essays and Studies*, p. 302). What if the best of Dionysios goes back to Theophrastos? That only enhances his value. For the stylistic study of the orators, Dionysios is simply indispensable and his criticisms of Thukydides and Plato are interesting problems of taste. Barring his lack of sympathy, which, to be sure, means everything, he is nearer right in his judgment of Thukydides than some modern Thukydidean scholars who have failed to appreciate the consciousness of his art and its subtlety.[1] The architecture of Greek style has not many Penroses. As a critic of Plato Dionysios' disqualification is largely due to his lack of a sense of humour. But unfortunately, Plato's humour is divine and being divine, it hides itself. Who can say that he knows all the secrets of Plato's tabernacle? True, Wilamowitz calls Dionysios 'ein beschränkter Rhetor' and I will not undertake to defend the applied rhetoric of the Ἀρχαιολογία, but the same mordant critic says, 'Kultur der Gegenwart,' S. 148 'Es ist ein hohes Lob, dass er im Grunde dieselbe stilistische Überzeugung vertritt wie Cicero, und wir sind ihm für die Erhaltung von ungemein viel Wichtigem zu Dank verpflichtet; seine Schriften über die attischen Redner und über die Wortfügung sind auch eine nicht nur belehrende, sondern gefällige Lektüre.' The broader sympathies of the author of the περὶ ὕψους have won for him more admirers than Dionysios can claim and yet there are stretches in Dionysios that have all the charm of the best critical appreciation; especially where, not content with minute analysis, he passes over to what has been happily called 'plastic criticism' and now in metaphor, now in simile, reproduces the feeling of the style he has laboriously analyzed. The process is akin to that of the Platonic myth.

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[1] 'I would rather consider the great historian a perverse genius, as Dionysios has done, than look upon him as a Laokoon struggling with the twin serpents of diction and syntax, which had not yet been tamed to the docility of Aesculapian snakes' (92).

All this could be substantiated for those who do not know Dionysios by extracts from Professor Roberts's excellent translation on which he has bestowed infinite pains and to which he has brought the resources of an ample vocabulary, the sure guidance of native touch and long familiarity with this sphere of | thought and expression. The translation of Dionysios is no light task. It is a task which Jebb found worthy of his rare powers in that line as may be seen in the specimens he has given us in his Attic Orators; and whoso doubts the difficulty, let him try his hand, as I have tried mine from time to time, on the *De Compositione* and compare his results with what we owe to Dr. Roberts. The terminology of the antique rhetoricians presents the student with a formidable array of problems, as may be gathered from the valuable glossary that Dr. Roberts has appended to his translation. To just one term, περιβολή, not included in Dr. Roberts's list, I actually found it necessary to devote several pages of my paper on the Stylistic Effect of the Greek Participle (9. 143); and for many of these terms the English language offers no exact equivalent, so that one is tempted either to retain the Greek words as a recent editor of Plato's Symposium has done in the case of ἔρως and ἐραστής or else to follow the example of the late Reverend Dr. Rutherford, and instead of translating ὕψος by 'sublimity' or 'elevation' simply write ‘hypsos’ (19. 347). That would indeed be the safest course with ἀκμή and λαμπρότης and δριμύτης and many others. Even so familiar a word as μεγαλοπρέπεια in its common English rendering does not match with our conception of Herodotos.

RHYMED TRANSLATIONS

XXXI 358

Ritschl, whom I adored afar off when I followed his lectures in 1852-1853, was a sworn foe of rhymed translations from classical poetry, and I recall the scornful expression of his mobile countenance as he held up to our derision a new rendering of Horace in German rhyme and read out with contemptuous emphasis the opening of Od. II 2: Sallust, du bist dem Erz nicht hold. If teachers only realized the effect of their *obiter dicta* on their pupils, they might be a little more careful in their utterances. From that time, doubtless, dates my abandonment of rhyme and my long series of failures in the rendering of Greek and Latin verse into the metres of the original (185). ‘The Restraint of Rhime too often forces the ingenius Translator to abandon the true sense of the Poet and for the sake of a sounding Word, to put in something of his own,’ says old Dunster, a quotation which I owe to a lover of Horace, who has appended to a privately printed translation of the poet a string of protests against the meretriciousness of the modern Muse, who walks and minces as she goes and makes a tinkling with her feet. Of course, every reader can supply specimens of passages that have been utterly ruined by rhyme, but there is just one illustration that will not be suppressed. It has haunted me for thirty odd years, because the exigency of rhyme has spoiled the dramatic propriety of a speech in the Odyssey and the dramatic propriety of the speeches in the Odyssey is a matter of perpetual wonder to the student of Homer. It is hardly possible to refine too much on the subtlety of the workmanship or, if you choose, the fidelity of the mirror. In the final scene between Odysseus and Nausikaa, the daughter of Alkinoos says:

χαῖρε ξεῖν’ ἵνα καί ποτ’ ἐὼν ἐν πατρίδι γαίῃ
μνήσῃ ἐμεῦ, ὅτι μοι πρώτῃ ζωάγρι’ ὀφέλλεις.

The ἵνα is in the air. So much the better. It is feminine syntax, the same feminine syntax that one recognizes in Hera's confused reply to Zeus when he awakes in anger to find how she has beguiled him (O 35 foll.). It is pitiful to read what some grammarians have written about the exceptional construction of the Hera passage and the irregular use of what I have called the feminine negative (31. 78). These are they who have never read the novels of the late Charles Reade. More's the pity for he knew something about woman's language (5. 68; cf. 9. 151). Now in the days when I tried to interpret | the charm of the Odyssey to an audience of non-Grecians, I was much given to drawing on Worsley. His romantic rendering is as seductive practically as it is hopelessly wrong theoretically and I needed his lucent syrop for my philtre. But what does he make of the passage, thanks to the fatality of rhyme?

> Hail stranger guest! When fatherland and wife
> Thou shall revisit, then remember me
> Since to me first thou owest the price of life.

Surely, at such a time a wife is an inexpressive she.

And yet I have no quarrel with Worsley, nor have I any quarrel with Professor Gilbert Murray's translation of *Euripides' Iphigenia in Tauris* (Oxford University Press). Professor Murray's success in conveying the thrill of his conception of Hellenism to those that are without the pale entitles him to the admiration and the gratitude of all professed Grecians, and I mention this, his most recent study, only to express my appreciation of his easy mastery of a difficult art. To translate the choruses into rhyme, for that there is precedent enough, but to go back to the days of Dryden and put bells on the toes of the dialogue as well as jingling rings on the fingers of the singers shews the supreme confidence of a genius that defies criticism. The best plan for the Grecian would be to read Professor Murray's *Iphigenia* as if it were an original poem and try to find in it the charm that Professor Murray's renderings have for those who see Euripides only through his eyes. It is a truer vision than some of us had when we were under the thrall of the once prevalent school of German aestheticism, a truer vision than was accorded even to Jebb (152). I myself do not need the adjustment that was eminently necessary for me fifty years ago. No one who has lived and loved and suffered, who has been taught by the rude discipline of war the ineluctable hold of the native soil, no one who has learned the deeper meaning of everyday things and everyday people, who has learned to answer to the call of the woods, and above all to the call of the sea, no one with such a training needs a vindication of Euripides as a poet. My business ought rather to be with Professor Murray's text-edition of Euripides which has been happily completed and of which much good has been said by those who are more competent to judge than I am of his constitution of the text. But as I turn from the translation to the original I am reminded of those who are ready to say, in illustration of a familiar thesis, that an intelligent reader, innocent of Greek, will get much more out of Gilbert Murray's translation or transcription than can possibly be squeezed out of the | original by the schoolboy, who painfully puts together what are to him the disjected members of a Greek sentence and clothes them, not with the vernacular—that might be amusing—but with the piebald lingo that has been handed down from schoolmaster to schoolmaster as the proper attire for the classics. To the true Grecian a little Greek is better than none. Even the proper names are untranslatable. The finest line in Racine, says Gautier, is 'la fille de Minos et de Pasiphaé,' which occurs suspiciously early in the Phèdre, just the position in which favorite verses are apt to occur. But 'Minos and Pasiphaë' in English has no such effect as 'Minos et Pasiphaé' in French, and Pope's Iphigénia and Professor Murray's Iphígenía lack the dactylic surge of the Greek Ἰφιγένεια, whose other and queenlier name is Ἰφιάνασσα. Listen: ἥ 'ν Αὐλίδι σφαγεῖσ' ἐπιστέλλει τάδε | ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι:

> She that was slain in Aulis, dead to Greece
> Yet quick, Iphigenîa, sendeth peace.

'Sendeth peace,' peace where there is no peace and 'Greece' where there is no Greece, but only the ἐκεῖ of the world of the loved and lost. And so against my firm resolve I am launched into the discussion of the hopelessness of translation, which is really an apology for my own acknowledged failures.

Translation is, indeed, a hopeless task, but this very hopelessness is, in a sense, the measure of its usefulness as an initiation into the spirit of the author and of the language. No better way of introducing the novice to the *curiosa felicitas* of Horace than a close study of the *Commentarius ad modum Minelli,* the *ordo* of the Dauphin edition. Every change of a word is for the worse and the schoolboy learns why. In like manner, I am grateful to that fine scholar, Émile Egger, from whose Grammaire Comparée I learned sixty years ago the pedagogical value of the Paraphrase of the Iliad. And so it comes to pass that when I am forced to compare a translation, line by line, with the original, I go to school again and my heart is stirred to sympathy with the man who feels the original doubtless better than I do, though perhaps he is less meticulous. Πέλοψ ὁ Ταντάλειος with which Euripides opens the I. T. is a problem. To an Attic the patronymic meant so much more than it did to the Boeotian, who used it familiarly. ὦ Κλεινίειε παῖ heightens the tone of ὦ παῖ Κλεινίου, itself high enough. We are in the sphere of ὦ Κρόνιε παῖ ʽΡέας. No wonder then that an admirable Grecian like Professor Murray is not content with ‘Tantalid Pelops,’ but finds himself moved to prefix ‘Child of the man of torment and of pride,’ and so carries us back to the First Olympian of Pindar to which both Tantalos and Pelops belong. However, the same problem recurs in τῆς | Τυνδαρείας θυγατρός, but as the chief thing about Tyndareos in his marital partnership with Zeus, we have to be satisfied with ‘Clytemnestra,’ though we are tempted to use the language of Amphitryon τίς τὸν Διὸς ξύλλεκτρον οὐκ οἶδεν βροτῶν;—θοαῖσιν ἵπποις calls up to the mind of the Greek scholar a very different image from ‘on flying steeds.’ He remembers out of the same First Olympian Poseidon's χρυσέαισιν ἀν᾽ ἵπποις, and he thinks of Pelops and his δίφρον τε χρύσεον πτεροῖσίν τ᾽ ἀκάμαντας ἵππους, whereas ‘on flying steeds’ transports one to Rubens and his famous picture of the Rape of the Daughters of Leucippus by the Dioscuri. To be sure, the horse is sometimes a very inconvenient animal to the translator, and ‘steed’ is generally accepted as a poetical equivalent. So Jebb, accounted a prince of translators, renders εὐίππου τᾶσδε χώρας ‘this land of goodly steeds.’ By the way εὐ- in compounds is often negligible and I should prefer to say ‘Land of steeds’ as Burns says 'Land of cakes.' True, 'steed' is a fine old A.-S. word, but it means 'stallion' when it does not mean 'mare,' and the Authorized Version which is chiefly concerned with chariots does not use it. So here we have to do with a chariot. The steed does not work so well in harness and we feel the same incongruity that amuses us when we read:

> Barbs, barbs, alas! how swift you flew
> Her neat postwagon trotting in.

The little word τε in Μενέλαος Ἀγαμέμνων τε is a resurgent trouble. Every Grecian feels the difference between τε and καί, but to reproduce it would cost more than it comes to and would thus violate one of the great canons of translation. τε links. Combine it with καί and we have a pair of handcuffs, a pair of nippers such as Sokrates claps on the notorious brace of sophists, ὦ Εὐθύδημέ τε καὶ Διονυσόδωρε. But despite the canon just cited Professor Murray is overborne by his feeling for τε and interprets it by 'linked king with king.' All this is fourth-form erudition, doubtless, but the fact abides that for everyone who knows Greek at all this fantastic procession of caps and bells dances down the margin of every translation from beginning to end. It utterly unfits the grammarian for the right kind of criticism and the 'poor soul' is justly stigmatized as a 'mean spirit.'

POLYBIUS

XXXI 365

There is no disputing the virtues and the value of Polybios. To everyone who has to do with history he is an inevitable study; and every earnest soul is apt to resent the contemptuous way in which that narrow rhetorician Dionysios of Halicarnassus dismisses him as Cicero dismisses those admirable orators whom no one reads. We say to ourselves, 'Polybios *is* interesting,' but in the next breath we catch ourselves saying, 'He ought to be interesting,' and wind up by asking ourselves the question: 'Why is he so tiresome?' Wisdom there is in Polybios, and to spare. Adventures there are that would furnish forth a library of shilling shockers. Why does not some one write a book of

Stories from Polybios? There are glimpses of the life of the times such as we find in no other historian of antiquity. The lover of historical parallels will find a host of diagrams at his service. There are character sketches that remind one of the historical portraits in which moderns delight. There are bits of description that may give the topographer trouble, but which for all that seem singularly vivid to him who reads for entertainment. Those who have a weakness for anecdote and epigram | cannot complain of any lack of such things in Polybios. The speeches have meaning, have point and are not merely rhetorical exercises on the parade-ground of the commonplace. He is a conscientious writer, in fact, he makes too much of his conscientiousness, and there is or ought to be a charm in honesty. But he preaches too much, he sprawls too much. He is scrupulous in the avoidance of hiatus, but there is one hiatus that he cannot escape, the yawn in the face of his reader. The famous alternative of 'Guicciardini, or the galleys,' doubtless suggested by the story of Dionysios and Philoxenos, repeats itself in the form of Polybios or the penitentiary. We can understand those who love to bathe in the *lactea ubertas* of Livy, but wading is the only word for most of the readers of Polybios; and the only way to forget the wading is to fish, and there is good fishing in the current of Polybios' history, so that Polybian specialists, not a few, have arisen of late years, and among these Carl Wunderer is noteworthy for his interesting studies, of which mention has been made [above, p. 83], and the third in the series is an essay on *Similes and Metaphors in Polybios* (Leipzig, Dieterich). Studies of this kind have multiplied greatly in recent times. The collection and sorting of such things may easily degenerate into more or less mechanical cataloguing and the true value of such collections, which lies very largely in the comparison of authors and periods and nationalities, is seldom realized, but Wunderer has gone deeper into the matter and has succeeded in enhancing the puzzle why Polybios is not more interesting than he is. In the old times to edit an author was to take a brief in his case, but that rule does not hold nowadays and close association often serves to beget an antipathy, to which intimacy lends pungent expression. Wunderer is not blind to the defects of Polybios, but he is after all a generous advocate.

HORACE

XXXI 485

Some years ago a certain American Karion—*πιστότατος* (√πι) *καὶ κλεπτίστατος*—made a raid on my library and converted some of my 'Pegaseium nectar' into *κρίθινος οἶνος*. Among the books thus lost was my copy of Shorey's *Horace*, my favorite among all the editions of the Odes, an edition of which Professor Postgate has well said (C. R. XV 230), 'Dr. Shorey's book cannot fail to stimulate in its every reader a fuller, a deeper and a more vivid appreciation of the poetry of Horace.' 'If I were limited,' he adds, 'to three editions of the Odes, this would be one.' Of course the book was not out of print and could in a sense be replaced, but my marginalia are gone and I have not the same ready means of comparing the first edition with the second, which has just appeared (Boston, Benj. H. Sanborn). The bulk is very slightly increased, 512 pp. against 487. The notes have been revised chiefly by the associate editor of the new edition (Professor Gordon J. Laing) with a view to increasing the usefulness of the book in the classroom. A few of the 'more remote and cumulative parallel passages' have been omitted and these omissions—few though they be—will serve to keep the old edition side by side with the new in the scholar's library. For it is these parallel passages that lend a peculiar charm and a peculiar value to Shorey's *Horace*. It is easy enough by the aid of what old Burton calls 'polyanthean helps' to multiply illustrations from a variety of literatures and languages and I have sometimes been tempted to expose the machinery of certain pretentious editions, in which the appositeness of the citations is by no means in keeping with their number. It has been my fortune to prepare sundry editions myself and I have had to face the question of parallel passages. In my Persius and in my Justin Martyr I studied the congeneric literature of my authors and have thus been enabled to add something to the stores of my predecessors. In my Pindar, however, I subjected myself to a self-denying ordinance, not because I was disgusted with the farrago of Tafel's Dilucidationes Pindaricae, but because Pindar is an author that can best be understood by his own light. For illumination rather than illustration, Πίνδαρον ἐκ Πινδάρου σαφηνίζειν, to adapt the principle of Aristarchos, is the only safe way. Those who have imitated Pindar have usually misunderstood him and nothing has been more misleading than Horace's own characteristic of the poet. But with Horace the case is very different. Horace is the gainer by the sincere flattery of imitation and it is a sheer delight to breathe the atmosphere with | which Professor Shorey has invested his author. For once one may forgive the banishment of the notes to the back of the book, for one needs the text less than in any classical author. Almost every line is a household word. There are jewels enough in Vergil that have not been appropriated by the moderns. There is not one in Horace that has not been imitated or reset. Whatever political meaning has been read into Horace by recent students of the poet such as Dr. Verrall (6.497), such as Mr. Garnsey,[1] who rebel against the victory of form over content and find the glorification of the commonplace a poor business, for the world at large it is the felicity of expression that has made Horace what he is and ever will be; and that felicity has been won through an incessant struggle with his Greek originals, so that it is fitting that a Grecian like Professor Shorey should be the interpreter of Horace. Every new find, be it Archilochos, be it Bakchylides, brings to light some new source of Horace's inspiration; and if Greek studies are to decline, the Hellenist can comfort himself by the thought that the honey of the Matinian bee was gathered from the flowers of Greek poetry. How true his 'operosa carmina fingo' is, Professor Shorey has shown in his admirable Introduction. In view of Cicero's unconscionable brag about the wealth of the Latin language, it is pitiful to read how many debts one poor Latin word must pay, and yet despite that poverty Horace's 'curiosa felicitas' (207) displays itself even here. Nay, the very meagreness of his vocabulary leads to triumphs of ingenuity that one does not hesitate to call triumphs of genius. No merciless analysis of the processes by which Horace achieves his results—and Professor Shorey is almost merciless at times—avails to break the charm he has for those who read him and learned him by heart in their youth. The poet in three-fourths of us is dead (1), we are told, but the memory of the enjoyment we had in Horace during the days when we too were poets is not dead, and to the man that survives Horace seems to be brought nearer by the lapse of years. And yet there are strange reactions and in an access of disillusionment one is tempted to vilipend the Venusian. Copies of verses are his poems, not songs, and ashes of roses not roses and orris root instead of violets, cubes of loaf-sugar, not honey of Hymettus. His sweethearts are sequences of Greek syllables, trochaic Pyrrhas, iambic Chloes, dactylic Lydias, spondaic Lydes, anapaestic Lalages, choriambic Asteries and Leuconoes (39), the whole baggage of them not worth one Rose Aylmer. The dactyls have no fingers to grip the heartstrings withal, the spondees pour out no wine of life, the anapaestic girl does not march nor the choriambic maid whirl. One rebels against the Philistine moralizing. One resents the climax that leads up to the divine Augustus.[2] One refuses to wax enthusiastic over the performances of the Neros. Tyrell is right as to the poet and Swinburne is right | as to the man. Why this change of mood? Is it a lover's quarrel that only means love's renewal? 'Sic de ambitione quomodo de amica queruntur,' says Seneca. There is jealousy at the bottom of the 'criminosi iambi,' for he who loves Horace needs all his magnanimity when he finds that another understands the poet better than he does, and how many will have to say that of Professor Shorey.

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[1] On Garnsey see H. Röhl in Jahresberichte des Philologischen Vereins zu Berlin, Jahrgang 37 (1911), p. 117.

BROWNING'S ARISTOPHANES' APOLOGY

XXXI 487

Dr. Carl Newell Jackson's paper in the Twentieth Volume of *Harvard Studies in Classical Philology* has set me to reading Browning's *Aristophanes' Apology* again. Of course, when the poem first appeared I attacked it with the professional interest of a student of Aristophanes, so that even before reading Dr. Jackson's diligent paper, I was prepared to admit the truth of what he has said of Browning's intimate knowledge of the plays of Aristophanes and Euripides and of his immediate acquaintance with the subsidiary literature such as the scholia and the ancient lives of the Greek dramatic poets. And a like knowledge is postulated of anyone who will read Aristophanes' Apology with full intelligence now. In all real poetry the surface meaning is always worth while; and though the enjoyment is indefinitely enhanced by the knowledge of the background, the basis, the circumstances, much can be got out of such poetry as Pindar's, rooted as it is in actuality that we can never reach, much out of satire that is supposed to be nothing if not personal, so that the scholiast only tells one what can be gathered from the context. In the speech of Strattis we read:

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[2] [Compare Gildersleeve on Pind. O. 2, 2.]

> "Suddenly who but Aristophanes
> Prompt to the rescue puts forth solemn hand,
> Singles us out the tragic tree's best branch,
> Persuades it groundward and at tip appends,
> For votive-visor, Faun's goat-grinning face!
> Back it flies evermore with jest a-top
> And we recover the true mood and laugh."

In passages like this the enjoyment, such as it is, needs for its completeness an acquaintance with the original. But even one who does not know the famous description of the end of Pentheus in the Bacchae will understand the comparison after a fashion, and the same thing is true of the translations, semi-translations and adaptations in which the Apology abounds. But point after point, false point and real, will be hopelessly lost to all but the Greek scholar. Even the Greek scholar need not take shame to himself for not remembering 'Mullus' or recalling 'Eruxis' whom Browning has dubb'd 'dogface,' and who but a student of Aristophanes could recognize in 'camel-rest' the comic poet's πρωκτὸς καμήλου? The poem is a manner of Aristophanic quiz, and the lover of Aristophanes might be tempted to supplement | Dr. Jackson's labors. Indeed, I plead guilty to having numbered the lines of the Apology with some such purpose in view. Of course one exposes oneself to the mortification of being foiled by Browning's blunders as well as by his erudition. Only one has the consolation that Browning himself after a time could not have furnished the key to his own puzzles. But I soon desisted, for the thirty years old impression abode and I came back to my first conclusion. The gain is for the student of Browning, not for the student of Aristophanes.

Dr. Jackson says that he leaves to others the ungracious task of pointing out Browning's 'lapses from the habits of accurate scholarship and meticulous attention to details that are usually so noticeable in the poem.' But even Dr. Jackson does not follow Browning in his Boeotian transliteration of υ by u; and the frequent false quantities must have been a torture to a man trained in the fastidious Harvard school. Schoolmasterly criticism, if you will, but these little things are a perpetual annoyance, and are actually more offensive than the lapse as to the sex of St. Praxed, which smudges one of the poet's most famous pieces.[1] But quite apart from blunders, little and big, Browning's learning does not help us to a vision of the times with which he deals. Periklean Athens, Renascence, Late Seventeenth Century Life—it is all Browning. The poet himself is alive, but the coating with which he emerges from the vat in which he has soaked himself is not alive nor are the spangles that have stuck to his skin from the texts that he has thrown into his bath. Nothing to my feeling is more un-Greek than Aristophanes' Apology. The stereoptical method carried out afterwards with unmerciful prolixity in the Ring and the Book becomes wearisome by the repetition that it involves and there is no saving sense of dramatic propriety.

But the word 'propriety' prompts me to say a word or two about the strongest impression that remains with me after re-

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[1] Two eminent scholars among my correspondents have come to the defence of Browning in the matter of the sex of St. Praxed. The line of defence is the same. The Bishop's mind is wandering and he has mixed up Christ and St. Praxed. He had previously spoken of the 'Saviour in His Sermon on the Mount, Saint Praxed in a glory,' and now tries to combine the two. Hence the confusion of sexes which could hardly be laid to the charge of the Bishop when in his sober senses. 'It is bad art,' says one of my correspondents. 'It is worse than a blunder. It is a crime,' as all supersubtlety is. However, in the eyes of the Browning worshippers, the smudge, as I called it, has been turned into a halo and I take shame to myself for idly repeating a criticism that followed hard upon the publication of the poem.—AJP. 32. 241.

reading the poem and that is its indecency. True, Browning does not often indulge in such words as 'chaunoprockt' and 'immortally immerded,' and the indecencies are veiled to the eyes of those who do not know Greek, but there is nothing more obscene than an obscene conundrum, and erotic and skatologic riddles play an important part in that region of folklore. The charge may seem strange in view of Aristophanes' own license, and I have not been at the pains to count the naughty winks in the Apology and the wicked leers in Aristophanes himself. My statistics stop at syntax. But what Browning calls with undeniable | elegance 'the homelier symbol of asserted sense' has an irresistible fascination for him, as for the scholiasts, who see *doubles ententes* everywhere, to the disgust of certain interpreters of Aristophanes. This is not the place to discuss how far they were justifiable in their assumption. I have just emerged from reading *Kuba-Kybele* by Eisler in Philologus, 1909, and the dictionary seems to be a welter of indecencies. It is a comfort to learn that I was right in admitting the ellipsis πηγῆς in Herondas, I 25,[1] but I have added to my vocabulary a number of words that I can never think of without blushing. πεδίον, however, is not a new acquisition. ψωλοὶ πεδίονδε is a favorite with Browning and in one place he renders it 'A-field, ye cribb'd of cape' with full knowledge of the meaning. Whether he understood κύνα δέρειν δεδαρμένην doth not yet appear. But why he should have allowed Balaustion, wife of 'Euthukles,' to quote the 'unintelligible Komos-cry,' 'Raw flesh red, no cap upon his head,' passes my understanding as a problem of dramatic propriety or any other propriety. 'A Rhodian wife and ignorant so long!' γελῶσιν, ὡς ὁρᾷς, τὰ παιδία, quoth Eupolis. Those who are curious in such matters will find material enough in Dr. Jackson's paper.

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[1] I 25, πέπωκεν ἐκ καινῆς, the editor [Nairn] ought not to have admitted into his note the foolish suggestion that ἐκ καινῆς may also be adverbial, although he proceeds to reject it. The ellipsis κύλικος is not unlikely, but πηγῆς is not impossible especially when we consider the large use of 'well' and 'fountain' in erotic literature.—AJP. 25. 229.

CHAPMAN'S BUSSY D'AMBOIS

XXXI 489

But before leaving Browning and Dr. Jackson, the word 'chaunoprockt,' with its intrusive *c*, reminds me of the grosser name that liberal shepherds in England give the medlar. There is no better translation of χαυνόπρωκτος, and I venture to add another example to those cited in the Oxford Dictionary. In Chapman's Bussy D'Ambois 3, 2, 256 we read:

CHARLOTTE. We are no windfalls, my lord; ye must gather us with the ladder of matrimony, we'l hang till we be rotten.

MONSIEUR. Indeed that is the way to make ye right *openarses*.

To be sure, I have never heard the word in America, nor even the full form of the old saying 'Kettle calls Pot black.' We are too mealy-mouthed for close translations of μελάμπυγος and καλλίπυγος, and even the French prefer 'impasse' to 'cul-de-sac.' By the way, in the same piece Chapman translates Pindar's σκιᾶς ὄναρ ἄνθρωπος twice, once 1, 1, 18: Man is a dreame but of a shadow, and again we have 5, 4, 87: a dreame but of a shade. Indeed, the whole play is full of classical allusions, most of which the latest editor, Professor Boas, in the D. C. Heath Co.'s attractive *Belles-Lettres Series* has not seen fit to point out. Old Chapman knew his Greek better than Browning did and would not have been guilty of saying: Lo! that Euripidean laurel-tree, Struck to the heart by lightning. 'The stony birth of clowds,' says Chapman, 'will touch no lawrell' (5, 1, 17).[2] | Nor has Professor Boas pointed out the source of one of Lowell's most famous similes (Bussy D'Ambois 4, 1, 109):

Like a calme
Before a tempest, when the silent ayre
Layes her soft eare close to the earth to hearken
For that she feares steals on to ravish her.

Surely the passage must have lingered in Lowell's brain when he wrote:

Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays.

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[2] [See Ogle, Laurel in Ancient Religion and Folk-Lore, AJP. 31. 287-311, especially p. 296.]

ARISTOPHANES

XXXI 490

Van Leeuwen's *Prolegomena ad Aristophanem,* now two years old, did not appear in time for utilization in my Aristophanic course, which was closed in 1907, so that I have only just now been moved to take it up for closer study. That part of the book which deals with the life and works of the poet is not only by far the longest but by far the most interesting and wins my sympathy by its departure from the conventional treatment which one expects in what is professedly a work of erudition. It does not bristle with references to the literature of the subject. It has no *chevaux de frise* of prooftexts, and the style is that of a Latin feuilletoniste—clear, sparkling, defiant. I dare not commend it too highly for I remember that some years ago a Dutch Latinist published in the Mnemosyne a letter purporting to come from David Ruhnken in which the Latinity of Cobet himself is humorously assailed and perhaps Van Leeuwen's language would fare even worse at the hands of the critics. But if there is to be a revival of Latin as a medium of international communication, we cannot insist on such mastery as is displayed by Vahlen and we must resign ourselves to a *supra grammaticam* vitality. Who even among the straitest sect would insist nowadays on curbing the future participle by the strict rules that once obtained? Who does not love to see it wave its long tail in defiance of Cicero and challenge triumphantly the Greek participle with ἄν? And the new rules must go the way of the old rules. Since the promulgation of the laws of the clausula some scholars whose business takes them into the sphere of academic oratory have been revising their periods with fear and trembling. No such anxious thought haunts Van Leeuwen and he bids the clausula go hang its own way. There is no sobriety in the style. I remember how the guides of my youth warned us against figurative language and not so long ago I was indiscreet enough to count among the advantages of Latin the impossibility of such audacities as I myself am guilty of in *Brief Mention.* 'Latin,' I said (143), 'any | kind of Latin, would check the hypertrophy of psychological syntax and make the antics of *Brief Mention* next to impossible.' But Van

Leeuwen's Latin kicks the fool's cap off any sentence that figures in the rigadoon that brings up the learned procession of the *American Journal of Philology.* The treatise reads for all the world like a popular lecture and those who do not command Dutch will be glad to have Van Leeuwen's conception of the period and the poet in the more familiar idiom of modern Latin. His description of the Persian hydra, the Persian polypus, is as vivid as Victor Hugo's famous chapter on the *pieuvre* in *Les Travailleurs de la Mer.* The spear conquers the bow at Marathon. The barbaric wave breaks into innocuous bubbles against the wooden walls of Athens and the oar overcomes the sword at Salamis. The host of the Persians fall as fell the innumerable ears under the sickles of the reaper and we see Xerxes returning in the old Juvenalian style *nempe una nave.* But the hydra was scotched, not killed. To defeat the monster a united Greece would have been necessary. Athens aspired to put herself at the head. The caterpillar turned into the butterfly, but the great plans of Themistokles came to naught, and as Sparta could not be suppressed, there was in his eyes nothing left but to make terms with the *pieuvre.* Cimon's effort to bring about concerted action between Sparta and Athens failed. The two bulls would not pull together; and no wonder, for one of the bulls has suffered a sea-change. 'Non capiebat,' says Van Leeuwen, 'unum iugum taurum doricum et equum marinum, non eadem erant itinera bigarum Neptuniarum atque boum pedes tarde trahentium.' The offensive warfare against Persia was a farce. 'In batrachomyomachiam verterat epos.' The Persian hydra became a stork and watched its chance to devour both combatants. These were the times to which Aristophanes was born, the time when Cimon had departed this life and Pericles reigned an uncrowned king, Aristophanes, a country lad who grew up among the fields and vineyards of his father Philippus. Aristophanes a country lad? True, this is the view of M. Maurice Croiset also, but while M. Croiset gives a reason for the faith that is in him, Van Leeuwen simply draws an attractive picture of the boy Aristophanes making the acquaintance of bees and beasts, of cicadae and butterflies, and of the various species of birds and creeping things, during those happy days which he afterwards recalled in the Acharnians. Of course, there is not a tittle of evidence that Aristophanes was brought up in the country. It was not far from Kydathenaion to the country and Father Philippus may have lived under the shadow of the Parthenon and gone out to his fields as did that unlucky husband in the First Oration of Lysias and Aristophanidion might have gone with him at times, when he was not engaged in a backgate squabble with that big blackguard Kleon. It is the cit that is enthusiastic about country sights and sounds and, after | all, Aristophanes' enthusiasm for nature is tinged with mockery of Euripides (129). But I am afraid to trust myself further in the discussion of the *Prolegomena* lest I allow myself and the present number of the Journal to be absorbed in the review of a book to which I owe much of the pleasure of the long vacation.

ΘΟΑΙΣΙΝ ΙΠΠΟΙΣ

XXXI 492

After my trivial remarks in the last *Brief Mention*[1] had gone to swell the sum of my misdeeds, I suddenly anticipated the chorus of well deserved objurgation with which my criticisms of Mr. Murray's *Iphigenia* would be received by those who had expended all their treasures of appreciation on the wonderful rendering. I had apologized, it is true, but my apology can hardly have sufficed. The very passage I cited has been quoted by an enthusiastic admirer as an unapproachable model and I asked myself: Why should I have disturbed any one's enjoyment by insisting that the chariot should have been more distinctly indicated? Why make so much ado about the gender of θοαῖσιν ἵπποις? See Jebb on Bacchyl. 3, 3. What real ground had I for saying that 'steeds do not work so well in harness'? The φερέζυγος ἵππος of Ibykos is a stallion and recalcitrates simply by reason of age. I was really inconsolable over my lack of taste when some merciful chance brought under my eye a paragraph from a sporting journal and somehow it comforted me for a time:

"Pittsburg, Sept. 9 (1910). Red Wilkes, a famous old stallion, once the pride of the late Capt. Sam Brown, horse king, was killed yesterday afternoon, being dashed to death over a cliff 200 feet high. Circumstances surrounding the death of the old pensioner, who since the death of his master had lived in luxury on the farm of James Ward, nephew of the horse king, indicate that the once racer, disgraced by being coupled to a cart, resented it by jumping over the cliff, committing suicide."

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[1] [See above, pp. 205 ff.]

Nor is the report from the New York Horse Show Nov. 12, 1910 inapposite:

"Horsemen generally expected the famous Austrian-bred trotting stallion Willy (2.07½) to win hands down, but he proved to be a disappointment and finally got the gate in disgrace after rearing and breaking his check."

But candor compels me to add that the very next day Willy was victorious over all his competitors.

THE ALLUSIVE STYLE

XXXII 113

For the public to which the *American Journal of Philology*—or, as a friend has dubbed it, the American Journal of Mephistophily—addresses itself, the allusion to Demokedes[1] is not a recondite allusion. But in this age of ours the allusive style is pronounced the worst of all styles, and, in point of fact, it has been called the chief representative of 'le genre ennuyeux'—another recondite allusion, I suppose. On the same principle, Matthew Arnold has been taken to task for his frequent use of Scriptural language, which will soon be put in the category of recondite allusions. To an old-fashioned man like myself it seems perfectly justifiable to make any allusion whatever, so long as the surface sense is plain enough (213). But, of course, every now and then when I think I am on safe ground I transgress my own law, as I did some years ago when, writing for the Atlantic Monthly, I alluded to the coat-of-arms of Massachusetts, | with its motto 'Ense petit placidam sub libertate quietem.' 'The brandished sword,' I wrote, 'would have shown what manner of *placida quies* SHE would have ensued if demands had been made on Massachusetts at all commensurate with the Federal demands on Virginia.' The little word 'she' was omitted and the sentence spoiled. But in my old age I 'seek peace and ensue it' (i Pet. 3, 11). However, as I have mentioned Demokedes, I may as well make an exception to my usual tirade against translations. I have in my time derived so much pleasure from Lange's translation of Herodotos into the racy language of Luther's Bible that I made sundry experiments in the same line, and the old French translations of Greek authors have a charm of their own. So I dip every now and then into Pierre Saliat's version of Herodotos (1556). It is not Amyot, but it is not bad. Unfortunately Saliat's rendering of the passage under consideration (Hdt. 3, 130) is singularly, in fact inexplicably, incorrect, and it is a pity that M. Eugène Talbot when he revived Saliat in his edition of 1864 did not correct the translation, as he professed to do, instead of modernizing the spelling.

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[1] [In the Brief Mention that precedes this in AJP. 32. 113.]

"La cure faicte de tout point, Daire lui fit present de deux couples de chaines d'or, lesquelles recevant il dit: 'Entendez-vous, Sire, par ces cadenes, que la fortune d'esclave me redouble pour vous avoir gueri?' Le roi prit plaisir en la parole, et l'envoya vers ses femmes. Les eunuques qui le conduisoient dirent aux dames qu'il estoit celuy qui avoit rendu la vie au roi. Adonc chascune d'elles, pour sa caresse, lui donna un vase d'or avec l'estuy, present si bien fourni et si plantureux qu'un page, nommé Sciton, ramassa grande somme d'or en recueillant les dariques qui tomberent des vases en les secouant pour mieulx entasser et agencer les pieces."[1]

SHAKESPEARIAN RENDERING OF THE ACHARNIANS

XXXII 116

Mr. Starkie has a perfect right to amuse himself by his Shakespearian rendering of the *Acharnians*. One can never read the Elizabethan poets without recognizing the fact that the

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[1] The Old French spelling has been restored by Professor E. C. Armstrong.

English language was at its richest then and if one desires to translate the lyric range of Greek poetry with its magnificent compounds, one must resort to the treasure-house of that opulent period (85-87). No wonder that Professor Wood in writing of Beddoes (AJP. 4. 445 ff.) gave his article the subtitle 'A Survival in Style,' though with Beddoes the German influence must count, which to-day, in my judgment at least, is a sinister influence. The compounds that infest our scientific | journals, slavishly built as they are on German lines, have no organic unity. The terms of the surrender we made to our French masters centuries ago must be kept. 'Standpoint' is an abomination, 'viewpoint' is no better. But it is a sheer delight to see how Elizabethan English meets the conditions of higher Greek poetry and those who felt the charm of Greek compounds as is shewn in the well-known verses of *Lingua,* 'The learned Greek rich in fit epithets, Bless'd in the lovely marriage of pure words,'[1] knew how to build them. But when we read Aristophanes we are not reading Lykophron nor studying Festus. Aristophanes is not a collection of glossematic Greek any more than Shakespeare is a collection of glossematic English. How many words has one to look up in a page of Shakespeare? The dreary business of statistics might help us here. At all events it is a violation of artistic law to render a word that is as familiar to a Grecian as the average of Shakespeare is to one born to the English tongue by some obsolete word that has to be fished up out of a glossary. The protest, I believe, has been made already, but such protests cannot be made too often. One I made myself years ago à propos of Conington's Persius, another à propos of Bevan's Prometheus (85-87). Ἐφόδια is not 'sizes' or 'exhibition' nor ταῶσι 'pajocks,' nor ἀλαζονεύμασιν 'rope-tricks,' nor φαγεῖν τε καὶ πιεῖν 'guzzling and potting,' nor ἐξαπατώμεθα 'colted.' Νεανίας is not a 'rakehell' as Starkie renders it in v. 525, nor a 'princox' as he renders it in v. 685. Νεανίας has some color, as we can see from Plato, but not so much as Starkie gives it. 'Springald' is a fine old word. Why not translate νεανίας 'springald'? καταρρέοντες is translated 'a stream in spate.'

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[1] [Act I, sc. 1. See Dodsley's Old English Plays, 4th ed., Vol. IX, pp. 339 f. *Lingua* was formerly ascribed to Antony Brewer.]

'Spate' is a good word, but it is a manner of English Doric and may be sent to keep company with Mr. Bevan's 'fleech' for προσεύχου (87). The fact is, this blend of twentieth century slang and Elizabethan English reminds one too much of Bismarck's favorite beverage of champagne laced with beer.

THE LAY OF DOLON

XXXII 236

A determined Unitarian is Mr. Shewan,[1] and he is proud of flaunting the banner reared by Col. Mure. True, it requires scant courage to be a Unitarian nowadays. 'Einheitshirten' and 'Kleinliederjäger' are no longer terms of contempt. The two armies mingle, mingle, mingle as they mingle may, with the privilege of flying at each other's throats when a new quarrel is started. Brought up under separatist influences myself, I found many years ago that for me at least it was impossible to rouse popular interest in things of shreds and patches; and for an audience of non-Grecians I have always treated the Odyssey as a seamless robe. If I had been possessed of the genius of Professor Murray, I should have been more faithful to such convictions as I had, but once enlisted in the cause of the defence, I became immeshed in my own sophistries—as they were to begin with—and the pitiable results of a lack of faith are discernible in the summaries I have given from time to time of works on the Homeric Question, which still possesses for me a fatal fascination. But as I resisted the temptation to give a summary of Wilamowitz's tractate on Iliad Θ, in which he holds that Θ was composed in order to bring I and K, then independent lays, into the Iliad, so I must resist the temptation to follow Mr. Shewan in his defence of the Doloneia, which even many Unitarians have abandoned to the tender mercies of the wicked dissectors. To one who has lived through a great | war, the Doloneia is one of the most interesting books in the Iliad. I never open it without thinking of Jeb Stuart's ride round the army of McClellan as it lay before Richmond, and I say to myself: A great war without a raid is unthinkable. Who would wish the Doloneia away? But Mr. Shewan goes much farther than that and in a series of chapters which deal incidentally with the canons and methods of Homeric Criticism, point after point is taken up and at the close of each chapter the verdict is given in favor of K. The lay is an uncontaminated unit. The linguistic attack is repelled. The alleged difference between Iliad and Odyssey is scouted. Monro's formidable list loses its fierce aspect on nearer examination, and Mr. Shewan continues to treat the language of the two epics as one and the same. No wonder that he welcomes the accession of Professor Scott, who has effectually refuted the notion that the Odyssey shows a marked advance in the number of abstract nouns. The verbal peculiarities on the surface of K are perhaps more numerous than in some parts of the Iliad, but the popularity of this detachable lay would have involved more copying and led to more copyist's errors. Odyssean connection is not to be inferred from prepositional usage, and the articular evidence does not prove K to be late. There is no case against K in the digamma. The charge of plagiarism is rebutted. Armor and dress described in K do not contribute anything to the proof that the lay is not ancient. The question 'Is the Doloneia a burlesque?' is answered in the negative. K stands and falls with the Menis. If A is old and genuine, K is not to be condemned as modern, spurious and Odyssean. The Doloneia appears to be as old as the original Iliad, or the original Iliad of the critics. But this summary which I have given as nearly as possible in the words of the writer must suffice for this number.

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[1] [Alexander Shewan, *The Lay of Dolon* (The Tenth Book of the Iliad). London and New York, Macmillan & Co., 1911.]

ARISTOPHANES' RELIGIOUS ATTITUDE

XXXII 237

In a famous line of Kratinos, ὑπολεπτολόγος, γνωμοδιώκτης, Εὐριπιδαριστοφανίζων, 'A splitter of hairs, a monger of saws, a Euripidaristophanizer,' the interpretation of Εὐριπιδαριστοφανίζων is open to controversy. But it seems fairly evident that it is intended to enhance the other two epithets and that Kratinos, the Aischylos of the Old Comedy, who had no patience with supersubtlety and only the average Greek fancy for sententious reflexion, is girding at his saucy young contemporary for his likeness to the very poet whom he is always mocking. Everybody knows the danger of habitual mockery. Pick out a butt and, as time goes on, a fatal assimilation takes place between the assailant and the assailed, and the enemy becomes one's next friend, one's self. But, not to discuss the resemblances, native and acquired, between the style of Euripides and the style of Aristophanes, Professor Carlo Pascal's recent work on Aristophanes seems to favour another | interpretation of the hybrid word. In his *Dioniso, Saggio sulla religione e la parodia religiosa in Aristofane* (Catania, Battiato) after a detailed study of Aristophanes' treatment of the divine personages and religious ceremonies that figure in his comedies, Professor Pascal comes to the conclusion that Aristophanes was, as it were, a spiritual brother of Euripides. But if irreverence is the bond that unites the two poets, it is not a charge that could fairly be brought against Aristophanes by Kratinos, for who could have made freer than Kratinos in his Νέμεσις with the august personage of Zeus and the fair form of the mother of Kastor and Polydeukes?

The irreverence of Aristophanes, like the irreverence of Euripides, is a familiar theme and Professor Pascal's essay is plentifully garnished with literature. But it has its parallel and its explanation in what goes on to-day in Latin countries. Obdurate saints are held to an account for the failure to answer prayer and their images are chastised by the faithful. No Anglo-Saxon girl would pitch the statuette of St. Joseph out of window as happens in that charming story 'La Neuvaine de Colette.' And not only the saints. I have before me as I write a proclamation of the alcalde of a South American town, in which that magnate gives the 'Supreme Creator' warning of all the dire proceedings that are to ensue if He continues to withhold rain beyond a certain date in order that said Supreme Creator 'may understand with whom He has to do.' But the very maltreatment, the very threats, involve faith, and that is the great difference between Aristophanes and Euripides. There is no question of the existence of the gods in Aristophanes. Euripides is skeptical.

Euripides' acid is the acid that eats up the molten image. The acid of Aristophanes is a mild solution that merely stings and prickles, but does not destroy. Orthodoxy covered a multitude of sins then as it does now. Aristophanes was orthodox, Euripides was a rationalist, if one dare use so modern an expression. Religion being an affair of state, the Greeks were not exacting. νομίζειν θεούς is not a matter of conscientious ground of action, as Mr. Neil says in his note on the Equites, 515. That is one of those *obiter dicta* that are always bobbing up in commentaries. νόμος is convention. Accept the gods the state provides and all is well. The trouble with the Christians under the Roman Empire was that they were so absurdly uncompromising, that they followed the direction μὴ συσχηματίζεσθε so closely. No sensible Roman could understand their attitude. A pinch of incense, a kiss of the hand would answer? What reasonable human being would object to meats offered to idols? ἱερεῖα after all is only butcher's meat. Those of us who are old enough to remember the days of what was called Bibliolatry can testify that it made a great difference whether Tom Paine took a liberty | with Scripture or a professed believer, prelate or presbyter. The ministers of the Word, owing to their familiarity with the text of Scripture, furnished more than their quota of what would have been profane in an infidel, and, as children, the sons of divines had to be specially cautioned against trivial use of the Bible. There is not much danger of that now. It was but the other day that I saw the phrase 'abomination of desolation' attributed to Voltaire. But are we really more reverent than our grandfathers?

According to Professor Pascal, Aristophanes is usually set down as a fierce reactionary, an alarmist hater of anything like innovation (feroce retrivo, pavido odiatore di ogni novità). This is certainly what Deschanel says, who compares Aristophanes to Bossuet and calls him 'conservateur fébrile et réactionnaire enragé.' On the contrary, Pascal thinks that his examination has proved Aristophanes to have been a man who shews freedom and independence of thought, freedom and independence in his attitude towards the problems of public life. In his art he avoids the well-worn paths and conventional forms. He inveighs against low comedy, though, to be sure, he makes use of the old machinery at times, albeit in a much more discreet and reserved fashion than his rivals.[1] His determination to be original is shown by his Hermes, who is very different from the Hermes of tradition and has taken on some of the features of Herakles. But the main thing that Professor Pascal emphasizes as the result of his studies is that Aristophanes' comic treatment of the deities has its germ in the literary and popular tradition of the various gods and the surnames attached to them in religious observances, which nobody will deny. But the real point is the spirit in which Aristophanes makes these assaults upon the personages of the Greek Pantheon.

The next observation of Professor Pascal's conclusion has been anticipated, and no one will be startled when he goes on to say that Aristophanes, like so many other men of antiquity, takes an exclusively political view of religion. Hence his implacable satire against alien gods. In this regard as in others Aristophanes is a chauviniste. But I cannot agree with Professor Pascal in thinking this chauvinism a proof of his disputed Athenian origin. There is such a thing as being more royalist than the King, of being more Southern than Southerners born.

But the charm of the subject has carried me beyond the limits of *Brief Mention*. Aristophanes is always an interesting theme, | and Pascal's book is an interesting book. The author takes us through some of the most amusing scenes of Aristophanes. He is pleasant company and I am not going to point out the lapses of the *cicerone*. Indeed, how indulgent I am may be seen in the fact that I kept on reading after I reached p. 148, where one finds the astounding statement that the Protagoras of Plato is undoubtedly earlier than the Birds of Aristophanes. It is the case of poor Placido Cesareo over again (23. 446, 30. 358). There must be something bewildering in the air of Sicily.

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[1] [Compare Alfred Emerson, *On the Conception of Low Comedy in Aristophanes*, AJP. 10. 265-79.]

CLASSICAL ALLUSIONS

XXXII 240

More than forty years ago I wrote:

“The whole body of our literature is penetrated with classical allusions. In the *Märchen* of Goethe the will-o’-wisps ‘with their peaked tongues dexterously licked out the gold veins of the colossal figure of the composite king to its very heart, and when at last the very tenderest filaments were eaten out, the image crashed suddenly together.’ And some such fate would overtake our higher culture if the golden threads of antique poetry and philosophy were withdrawn.” (*Essays and Studies*, p. 44.)

These words come back to me as I turn over the pages of the new edition of Professor Gayley’s standard work, *Classic Myths in English Literature and Art* (Ginn and Co.). These classic myths belong to the gold veins of our literature, a composite colossus, if ever there was one. For him who knows them already it is a joy to trace them in Professor Gayley’s book. For those who do not, he has provided welcome and adequate guidance. And yet one always misses something. The paucity of references to Pindar stirred in me again the desire that some one would do for him what has been done for other great poets, and note the impress of his lonely genius on modern poetry. The Pindarists, needless to say, are not Pindaric, just as the *schema Pindaricum* is practically a misnomer (11. 182). Professor Gayley has given us the every day references to the Islands of the Blessed and to Pelops and Hippodameia, but Pindar would have been mortified to find that he clave to Herakles in vain and that the splendid First Nemean is not cited, nor the Third Olympian with its profoundly significant account of the Founding of the Olympic Games.

AN HISTORICAL NOVEL

XXXII 358

A candid confession is good for the soul, as the saying is, however bad it may be for the reputation, and *Brief Mention* is my confessional; and so I frankly confess that next to translations, I have learned to abominate historical novels, once the joy of my heart. For me, in my old age, historical novels fall into just two classes. Either I know the period after a fashion and then I am irritated by all manner of trifling incongruities or harassed by importunate questionings; or I don't know the period and then I am filled with disgust at my own ignorance, a disgust not unaccompanied by a vague suspicion of my authority for the time being. Correcting exercises, correcting proof breeds a deplorably criticastrous habit of mind. 'One can always give one's self up to one's impressions' said Oscar Wilde to me once with an air of profound conviction. Alas! that holds too well of the queasiness that so easily besets one as one reaches the multitudinous seas of the historical novel. In one of Ebers' performances the functionary known to Diodoros as the 'paraschist' or 'side-slitter' appears as the 'paraschit'—doubtless a typographical error in a cheap edition, but I have forgotten the story and remember only the 'paraschit.' To a native South Carolinian it was not the least of Mrs. Stowe's crimes that she called her villain 'Legree,' the popular pronunciation of Legaré, a name made illustrious by a famous jurist. To the ear of a native Athenian it would have been worse than a crime to call a slave, however honest, by the name of 'Antiphon,' as happened the other day in a novel written 'out of an intimate knowledge and passionate love of things Greek.'[1] The Antiphons were all gentlemen from Antiphon of Rhamnus down to the Antiphos of Plautus and Terence. Were there no slave names in Attica? One invokes Nemesis, the goddess of Rhamnus, and cries with Dionysos in the play, ποῦ Ξανθίας; In the same book there is a pretty scene in which a boy hero buries his hand in the pink blossoms of the almond tree, which flourishes for most of us only in the Authorized Version of Ecclesiastes, but we are in the month of April and the almond tree must have been long out of bloom according to Pliny. The trip from Athens to Megara is a day's journey. The distance in miles doesn't matter. Baedeker, practical German that he is, deals with hours not miles, and on my way from the Piraeus to Athens I had to fall back on the forty stades of Thukydides. But in the book I am thinking of 'Hoc iter ignavi divisimus' and the journey was broken at Eleusis. From Athens to Eleusis is two hours and a half by | carriage. 'Good walkers require four hours' says Baedeker, and yet our travellers start at sunrise and do not reach Eleusis until the cool of the evening—'weary with the first day's journeying,' this strapping Spartan woman and this lively Athenian boy, who afterward leaps the whole way from Eleusis to Megara.

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[1] Caroline D. Snedeker, *The Coward of Thermopylae.* New York, Doubleday, Page & Co., 1911.

When we reach Nemea we are informed à propos of the Nemean games that 'gentle Pindar'—who is one of the characters of the book—'was as yet silent; only his heart within him was lifting and pulsing songs yet to be.' I have resented the comparison of Pindar to a mastodon (26. 115), but I should never have thought of him as a tame cat, and in 493 he must have been articulate, for he was only twenty when he indited the famous Tenth Pythian for Hippokleas of Thessaly. And indeed, further on, we are told that six years before, the youthful hero was able 'to sing whole passages of Homer and almost all the odes that Pindar had as yet composed'—a slight inconsistency, which would not disturb the normal reader. It is an old observation that no department of literature is so full of chronological misstatements as memoirs, and yet memoirs are written or are supposed to be written out of intimate knowledge. I am making slow progress with the book, as slow as the hero and his mother made towards Eleusis, but I came very near refusing to take the trip at all because I was confronted at the outset by the improbable combination of an Athenian husband and a Spartan wife, the same combination one finds in other historical novels. True, the author is well aware of the unnaturalness of the whole thing, but the machinery by which the marriage is brought about does not work very well, and the details are not very satisfactory. True, there is one historical Athenian on record who buried a Lakonian wife, but that was after Eukleides, and if one must have such a union why not take Alkibiades and Timaia, who were husband and wife 'in the sight of God'—a sentimental phrase which means 'by the instigation of the devil'? True, there was scant ceremony about a Spartan marriage, no wedding that could be called a wedding, but our Athenian bridegroom did not conform to the Spartan usage, as laid down in the books, and simply repeated the performance of Theseus, but more effectively. One loses one's self in imagining the trouble our Spartan φαινομηρίς had with the 'Saintes Nitouches' of Athens and the trouble the young father would have had when he came to register the boy in the ληξιαρχικόν. Fortunately the father died before the time came, and perhaps after all the Athenians were not so particular before the revision of Perikles. The boy went with his mother when she returned to Sparta and in a few days he learned to swear like the Spartans and the μὰ τὼ θεώ of the Athenian women 'who,' we are told, 'talked that | half obsolete dialect which the men of Athens scarcely understood,' became the μὰ τὼ σιώ of the Spartan lads. But the theme is as inexhaustible as are the merits and demerits of translations, and this is *Brief Mention.*

EURIPIDES AND THE PHOENISSAE

XXXII 360

In his Introduction to the *Phoenissae* (Cambridge University Press), Mr. Pearson quotes a marginal note of Macaulay's in which he recorded the confession: 'I can hardly account for the contempt which at school or college I felt for Euripides. I own that I like him now better than Sophocles.' 'It is a common experience,' adds Mr. Pearson, and he might have adduced the example of Wilamowitz, who tells us in a footnote to his edition of Hercules Furens (v. 637) how he talked to Jakob Bernays about Euripides in the béjaune style that Schlegel had brought into vogue, and how Bernays took down a text of the poet and read the beginning of the ode saying: 'Wait until you get older and you will see what that means.' That was in 1867. In 1867 Bernays, only a few years my senior, could not be called, an old man, but he had reached the age when one begins to sigh for youth, the age when the Euripidean 'Qu'on est bien à vingt ans' begins to appeal to a man.[1] In any case it was a good selection to shew the charm of Euripides the Human, and it evidently impressed the future author of the *Analecta Euripidea,* the future *Sospitator Euripidis.* The personality of Bernays may have had something to do with it. In 1852-3 when I was at Bonn, I followed Bernays's lectures on Thukydides' speeches and Aristotle's Poetics, and, though he was in the beginning of his career as a teacher, he influenced me more profoundly than did some of my older and more distinguished professors. 'Though'? Perhaps I should have said, 'because.' The young teacher often produces by the edge of his own enthusiasm an effect which the weight of the senior's accumulated learning fails to make. I never think of Bernays without gratitude because it was he who led me into the study that resulted in my doctoral dissertation, which is an *aureum milliarium* in a student's life, in fact, the culmination of many careers. But in my talks with Bernays we never chanced upon Euripides, and for many years I was under the domination of Schlegel, and followed the trend of | aesthetic criticism that swayed the Germany of my time. The average Teutonic Hellenist of that day was a 'Euripidesfresser' as Menzel was a 'Franzosenfresser' and it is not surprising that a youthful Teutonomaniac should have been caught by what was really a national movement. 'Quo semel est imbuta recens,' and for the twenty years of my service at the University of Virginia, Euripides was relegated to the category of extra-reading. But while I never went so far in my antagonism to Euripides as did Jebb (152) the experience of life has never brought me quite so far as it brought Macaulay; and the *Phoenissae* so long the butt of adverse criticism is not the play I should select as an introduction to the study of the great poet, whom it is safe enough to admire now. *Περιπαθεῖς ἄγαν αἱ Φοίνισσαι τῇ τραγῳδίᾳ,* says the hypothesis and we cannot afford to thrust aside these old criticisms which a

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[1] *ἁ νεότας μοι φίλον· ἄχθος δὲ τὸ γῆρας αἰεὶ | βαρύτερον Αἴτνας σκοπέλων ἐπὶ κρατὶ κεῖται, | βλεφάρων σκοτεινὸν φάος ἐπικαλύψαν. | μή μοι μήτ' Ἀσιήτιδος | τυραννίδος ὄλβος εἴη, | μὴ χρυσοῦ δώματα πλήρη | τᾶς ἥβας ἀντιλαβεῖν, | ἃ καλλίστα*

μὲν ἐν ὄλβῳ, | *καλλίστα δ' ἐν πενίᾳ,* H. F. 637 ff.: "Ah, sweet is youth! —but always eld, | On mine head weighing, downward drags, | A heavier load than lay the crags | Of Etna on the Titan quelled, | Muffling mine eyes in mantle-fold | Of gloom. Not mine be wealth that lies | In Asian tyrants' treasuries; | Not mine be halls of hoarded gold, | If forfeit youth for these must fleet— | Youth, fairest gem of high estate, | In lowliness most fair!" (A. S. Way).

young scholar has recently done well to collect for the benefit of those who are apt to set up their own judgment against the traditional wisdom of antiquity. περιπαθεῖς ἄγαν αἱ Φοίνισσαι and the accumulation of horrors is not redeemed by the multitude of wise saws which would go far to redeem anything in the eyes of the ancient commentators, who all took Aeschines' practical view of the value of poetry which Krüger made the motto of his grammar. But the fact that the play was a famous play, 'that it held the stage after Euripides' death, and that it is one of those three which continued to be played until the later Byzantine era,' would of itself make the *Phoenissae* an interesting problem; and as there has been no English edition of the play since Paley's, Mr. Pearson has done good service in bringing to bear upon the elucidation of the *Phoenissae* the equipment which he has acquired in his previous editions of Euripidean plays, which do not belong to the *non ragioniam di lor* class with which so many manufactures are to be numbered.

HESIOD'S CONJUGAL RELATIONS

XXXII 365

In his admirable study of the Five Ages of Hesiod, contained in the *Genethliakon* dedicated to Carl Robert on the occasion of his sixtieth birthday (Berlin, Weidmann), Eduard Meyer has brought the personality of the poet of Askra much nearer to us, though, to be sure, Hesiod never dwelt apart from everyday humanity. Of especial interest to me in view of earlier studies is the footnote (p. 103) in which Professor Meyer traces the history of Hesiod's married life; how in his poverty-stricken youth he was sadly plagued by his Xanthippe, but how as he grew old and had gathered gear and his wife cared less for dress, he seems to have been on more comfortable terms with his other half, though he never shews the same resigned spirit as Sokrates, and breaks out every now and then in drastic expressions. But Sokrates never wavered in his belief in Xanthippe's fidelity, whereas I, for one, cannot suppress the suspicion of a sinister meaning in the famous line

τίκτουσιν δὲ γυναῖκες ἐοικότα τέκνα γονεῦσιν, as well as in v. 166

> οὐδὲ πατὴρ παίδεσσιν ὁμοίιος οὐδέ τι παῖδες.

There may have been a 'sport' among the children of the couple in whose conjugal relations Professor Meyer has shewn and | roused such interest.

PINDAR'S ΙΟΣΤΕΦΑΝΟΙ ΑΘΑΝΑΙ

XXXII 366

I have long wanted to know who first interpreted Pindar's ἰοστέφανοι Ἀθᾶναι as a reference to the amethystine hues of the garland | of mountains that encompasses Athens, as I phrased it in *Hellas and Hesperia* (p. 40), and otherwise elsewhere. In an article on *Aristophanes and Nature* written à propos of Rostand's Chantecler and published in the *Revue de Paris* for October, 1910, M. Paul Girard attributes the interpretation to the historian Paparrhigopoulos 'homme de grande valeur,' and, like all the Greeks I have ever known, a passionate lover of his country, and then the author goes on to say that Aristophanes would have laughed at the 'patriotique contresens.' Perhaps so, but Aristophanes would have laughed also at M. Girard's misinterpretation of Ach. 636, where the ὑμᾶς does not mean the Athenians themselves as is evident from the two other passages in which Aristophanes quotes Pindar's ἰοστέφανοι Ἀθᾶναι Eq. 1323 and 1329, nay, as is evident from the context of the passage in the Acharnians

> εἰ δέ τις ὑμᾶς ὑποθωπεύσας λιπαρὰς καλέσειεν Ἀθήνας
> εὕρετο πᾶν ἂν διὰ τὰς λιπαράς.

It is to me inconceivable that the Athenians should have sat up in ecstasy at being told that they were in the habit of wearing what M. Girard calls their pet flower; and if Aristophanes thought of the fragrant violets—were they our violets?—that perfumed the fields of Athmonon and furnished forth the favorite wreaths of the Athenians, the Pindaric scholar has a right to read his ἰοστέφανοι Ἀθᾶναι by the mystic light of the Sixth Olympian—τοῦτ' ὄνυμ' ἀθάνατον—if not by the violet hues of the mountains that I gazed on with swelling heart fifteen years ago as I was leaving Athens doubtless forever and sailing on the watery paths that lead to Byzantium. But, if I remember aright, Ernst Curtius saw in *ἰοστέφανοι* a reference to the Ionian kinship of Athens. No interpreter possesses an achromatic lens.

QUOTATIONS FROM PINDAR

XXXII 480

When, more than a generation ago, I was about to dismiss my first class in Pindar, I ran through the odes with my men, and pointed out all the famous quotations. There were not many of them, hardly a double handful, to measure that ambrosial food as we used to measure corn to our horses during the Civil War. 'That,' I said, 'is all that "elegant scholarship" will require you to know of Pindar, that and Horace's "Pindarum quisquis studet aemulari."' Pindar was not popular then, nor would my ironical valedictory have been untimely years and years afterwards, when I read in an English journal the confession of some one who achieved First Honours in Classics and whose knowledge of Pindar was limited to the First Olympian and Jebb's Pindaric translation of Browning's Abt Vogler. But England would not be England, if it did not harbor eccentricities, and in 1880 I made the acquaintance of one admirable Pindaric scholar who had kept his knowledge to himself instead of parading it, as is the manner of most of us; and I thought of him the other day when my eye lighted on the following paragraph in the Dial:

"James Payn, the novelist, told the story of an old English scholar who insisted that all modern literature was contained in Pindar. 'What!' asked Mr. Payn, 'You don't mean to say that Browning's Ring and the Book is in Pindar?' 'Yes,' said the scholar, 'in the highest and truest sense, the Ring and the Book is implicit in Pindar."

It is true that for the last two decades and more Pindar has not been so much neglected in England, but with the increase of knowledge reaction has set in, and if those who know Pindar continue to harp upon his poverty of thought and crudeness of metaphor (120; 134), the next generation will hardly be more familiar with the poet than was the last. Quoting Latin is out of fashion, quoting Greek quite obsolete, or it might be maintained that no Greek poet of the same bulk of authorship lends himself so readily to quotation as Pindar; and last summer, being off on a holiday and separated from all Greek books except a text of Pindar, I amused myself with constructing a Pindaric Calendar after the fashion of the familiar Shakespeare Calendar, and had no difficulty in finding three | hundred and sixty-five quotations—one for each day of the year. To be sure, there are recurrences of thought. There are gods enough for Sundays and Natures enough for week ends, for Phya looms in Pindar as Phye did in the procession of Peisistratos; but for all that there are pat mottoes for every phase of modern life and for all the emergencies of modern politics. Commonplaces? Yes, there are commonplaces, but do we not all live by commonplaces? What gave 'good old Mantuan' his vogue for two centuries except his copy-book sentences? 'Semel insanivimus omnes' has become as familiar a quotation as any in the whole list of household words, though few of us stop at 'semel.' But the famous 'Carmelite,' whom Professor Mustard has brought back to life for most of us, is as hopelessly 'homely' as Pindar is hopelessly unapproachable in his distinction. What if Pindar does repeat himself in thought? There is wonderful variety in the phrasing, for he is as proud of his *ποικιλία* as Plato was of his. However, that is an old story, broidered by all the commentators on Pindar. But the other point, the aptness of Pindar's verses as electric signs for our times, might bear one or two illustrations. 'Hands across the sea' is tersely Anglo-Saxon, but *οἴκοθεν οἴκαδε* is as tersely Greek, and means more for an Anglo-American alliance; and the cry that is ringing in our ears 'See America first' is an echo of *οἴκοθεν μάτευε*. 'Dollar diplomacy' is one manifestation of *ὁ πλοῦτος εὐρυσθενής* and *τὰν ἔμπρακτον ἄντλει μαχανάν* might answer for a treatise on Pragmatism.

I did not go so far as to distribute these three hundred and sixty-five quotations among the days of the year, but when a friend, who evidently thought I might have been better employed, asked me what I was going to do with the very first and most famous of all Pindaric sayings, ἄριστον μὲν ὕδωρ, the answer was obvious. 'It goes under Aquarius.' Under Virgo we should have Kyrene. Under Gemini the stately Third Olympian and the lovely Tenth Nemean. Crabbed verses there are enough for Cancer, stinging verses there are enough for Scorpio. There is hardly room in Sagittarius for all Pindar's arrows, and Herakles as a sun-god ramps through all the signs of the Zodiac. The compactness of Pindar, to which I have just referred, constitutes one of his great charms for minds of a certain order; and the same thing may be said of Greek and Latin generally.

BROWNING

XXXII 482

The random remark of the fantastic Pindarist, which I have quoted above (235), set me to reading—or rather re-reading after many years—*The Ring and the Book,* moved further thereto by a recent perusal of the Old Yellow Book, which, to be frank, has for anyone familiar with handling original documents more real life in it than all the figures and fancies and philosophies that the genius of Browning has conjured out of it. Of course, as a grammarian of the narrow sort, I have little patience with Browning; and I am tempted to carry out the suggestion of an eminent scholar, once a thrall of Browning, who wrote to me some months ago, à propos of AJP. 32. 241 (214, note): 'You might have something stringent to say about his abuses of English syntax.' To me the English language, which I worship, however ignorantly, is a sacred thing; and he who does despite to the body of it, who deliberately twists its sinews and dislocates its joints is a cruel monster, no matter what his genius; and such a monster of genius is Browning. I am not discussing his style, his inversions, his tiresome alliterations, his parentheses or what the Chicago ladies call in baseball parlance his curves. Nor do I find fault with the suppression of the relative. That is a return to the glorious liberty of the sons of the days of Elizabeth. But Browning's infinitives are to the grammatical soul so many mopping and mowing fiends; and it is this antigrammatical perverseness that makes it hard for me to follow up his other perversenesses. There are hard writers, there are obscure writers. Some of the greatest writers are hard writers, and we must submit to their conditions. But obscure writers deserve the | blackness of darkness of the bottomless pit. The perverse writer spits in your face, and such an one is Browning.

Now, the trouble is that what is perverse to one is not perverse to another. And with the decline of reading, the allusive style is especially taboo. If the surface meaning is perfectly plain, the cryptic meaning adds for the initiated a peculiar charm, not a vulgar wink, but a half-smile, a narrowing of the eyelids—a favorite contention of mine (213; 220). But the circle of the initiated is getting smaller, and readers are becoming more and more suspicious and irritable. This is notoriously the case with the use of Scriptural language, which a recent critic of Matthew Arnold (220) says it is good form to 'eschew,' as if the survival of 'eschew' itself were not due to the Authorized Version. The use of Scriptural phraseology was—in some cases is still—a matter of environment. But the environment is rapidly falling away, and we old-fashioned men say 'more's the pity.' That high language belongs to the high sphere, just as Thukydides' tragic language suits the tragic crisis of the Peloponnesian war. The inevitable loss of Biblical phraseology will be a loss to the language, and I am always comforted when I see indications that the Authorized Version will last my time. So the other day I found that Professor Royce, a young man as I count youth, in his recent discourse on William James abounds in language which in a later generation will be set down as perverse allusion.

Of course, Browning is full of Scriptural allusions, and one of his worshippers has gathered them up in a book. That feature of style is of his time, as it is of mine, and I forgive the occasional lapses in accuracy, some of which have been pointed out in Mrs. Machen's book, and some, though corrected in later editions, have been retained in the popular reprint of Everyman's Library. One of his characters—a monk of all men —is made to ask, 'Who was it dared lay hands upon the ark?' (Pope 1482). Of course, the answer is 'Uzzah,' a bit of Sunday School lore which ought not to have been above the level of the most ignorant friar. But in Tertium Quid (833) the original reading was 'So a fool once touched the ark—poor Hophni I'—awkwardly corrected afterwards into 'poor Uzzah that I am.' The vulgar error that makes Simeon's song, Simeon's prayer, occurs over and over again, though the 'Nunc dimitt*as*' of Everyman's Library (T. Q. 338) does not appear in the standard editions. But all Browning's errors are to be set down either to his dramatic genius or to poetic whimsicality; and it is not worth while to | pursue the subject. His classical allusions are not recondite, and his reference to Pindar's Seventh Olympian, 'Richer than the gold shower Jove rained on Rhodes,' is rather trivial. But with one Greek poet Browning has made himself familiar, and his Aristophanic studies have borne fruit. And such fruit, fruit that reminds me of the balsam-apple, much affected in the gardens of the South when I was a boy. To my eyes it is one of the most shameless of the vegetable kingdom, a shameless kingdom at any rate, as Jean Paul remarks of the chaste lily. I do not care to go into particulars, but one specimen I will not suppress, for ἐσμὲν αὐτοὶ νῦν γε περιεπτισμένοι. I am writing for Grecians. Greek does not blush, and when that spoiled darling of the Muses, Aristophanes, sings: τοῦ μὲν μέγα καὶ παχύ, τῆς δ' ἡδὺ τὸ σῦκον we remember the licence of hymeneal songs, ancient and modern, and forgive him. But Browning I cannot forgive for putting in the mouth of his heroine (Pompilia, v. 873) the indecent parable of Canon Girolamo, in which the figure of the fig is elaborated. But in spite of Pliny's express recommendation of a fig diet for old men, me pascunt olivae | me cichorea levesque malvae, and I leave the theme of the influence of Aristophanes upon Browning outside the Apology to the diligent scholar who started the discussion (212). Erotic parables and *doubles ententes* are really more indecent than the crudest naturalism, but harmless parallels may be had for the seeking, and I dismiss the subject with a marginal note on Av. 1256, which I jotted down some years ago while reading the late Mr. Lummis's Land of Poco Tiempo (p. 231):

> Todos dicen que soy un viejo—
> Yo no sé en que se pueden fundar.

Yo me encuentro tan gordo y robusto
Que tres veces me puedo casar.

A pedant is an unlovely object. Imagine the fastidious gentleman of whom we are told by Mr. Conybeare (27. 105) coming to that verse on which, according to St. Paul, all the faith of a Christian pivots, *οὐκ ἔστιν ὧδε, ἀλλὰ ἠγέρθη*, and laying down the book with some such comment as this:

" ὧδε should be ἐνθάδε. According to the express statement of ancient critics ὧδε is not used locally in Homer. There is scant warrant for it in classic Greek prose, and in point of fact it is characteristically Hellenistic. So the phrase ὧδε κἀκεῖσε, which one finds in Lucian's Hermotimus c. i, and in A. P. XI 162 κἀκεῖσε καὶ ὧδε. Compare the provincial 'hither and yon' and 'back and forth.'"

There is a good deal of this cheap learning in Browning, and the excuse of dramatic propriety will not serve to excuse would-be erudite references to Catullus's 'chasm' in the pentameter and to | the false iambus in the sixth foot of the scazon. And when this cheap learning is inaccurate to boot, one is provoked to comment, and I may have seemed to emphasize unduly the weakness of a great poet and great thinker, whom I admire in my way. But before dismissing Browning from the confines of *Brief Mention* I cannot withhold a note which these strictures of mine have elicited from a valued correspondent, William Hand Browne, a note worth more in my eyes than many *Brief Mentions.*[1]

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[1] "Observe a pompion-twine afloat:
Pluck me one cup from off the Castle-moat—
Along with cup you raise leaf, stalk and root,
The entire surface of the pool to boot."
(Sordello, p. 76: Moxon's ed. 1840.)

'Pompion,' I suppose, is Browningese for some kind of waterlily; as no pumpkin ever grew, or could grow, in the water. In another place he has

"Gourds fried in great purple slices."
(The Englishman in Italy.)

Now whether anybody ever fried and ate gourds, I will not take upon me to say; but I know that while there are green, white, yellow, and orange gourds, there never was a purple gourd in *rerum natura.*

GREEK EPIGRAM AND ITALIAN SONNET

XXXIII 111

In a passage of the *Kultur der Gegenwart* (p. 139) Wilamowitz compares the Greek epigram to the sonnet as employed in Italian literature from Petrarch to the present day, and expresses the opinion that the sonnets of the 'Parnassiens' would at once be welcomed and admired by the Greek as epigrams, though not as epigrams of the best style—a style which disdains ornamentation (der den künstlichen Wortschmuck verschmäht). The obligations of the famous sonnet-writer José-Maria de Heredia to the Greek Anthology have been set forth in the *Revue d'histoire littéraire de la France,* Vol. XVII 262-270; and how readily an epigram may lead to a sonnet I may illustrate by my own example. As a punishment for my sin in decrying rhyme as a vehicle of translation from the Greek, even in the hands of such a master as Gilbert Murray (204 ff.), I have been haunted by my old enemy while in the Eden of the Anthology, and as I was reading the famous epigram (A. P. X 118), which, if not by Palladas, is in Palladas' vein, the

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He meant egg-plants. Browning, it is pretty clear, did not know much about vegetables. I have always suspected that this poet, who had so wonderful a perception of the workings of the human heart, was not vividly impressed by ordinary phenomena of external nature. *Extraordinary* phenomena which he *imagined,* are vivid enough; *e. g.,* the strange and ghastly scenery in "Childe Roland." Yet here he is absurdly false to nature and the law of gravitation. The scene is a vast plain:

> "grey plain all round:
> Nothing but plain to the horizon's bound."

Yet in the midst of this plain Roland comes upon a swift torrent—

> "A sudden little river crossed my path
> . . . .
> No sluggish tide congenial to the glooms;
> This, as it frothed by, might have been a bath
> For the fiend's glowing hoof—to see the *wrath*
> Of its *black eddy bespate with flakes* and *spumes.*"

Now this is a mountain torrent, impossible and inconceivable in the midst of a vast level plain; and the reader cannot possibly visualize the scene. Tennyson would never have written that. I believe he

Greek ran itself immediately into a sonnet, not of the best style:

πῶς γενόμην; πόθεν εἰμί; τίνος χάριν ἦλθον; ἀπελθεῖν;
πῶς δύναμαί τι μαθεῖν, μηδὲν ἐπιστάμενος;
Οὐδὲν ἐὼν γενόμην· πάλιν ἔσσομαι ὡς πάρος ἦα·
οὐδὲν καὶ μηδὲν τῶν μερόπων τὸ γένος.
'Αλλ' ἄγε μοι Βάκχοιο φιλήδονον ἔντυε νᾶμα·
τοῦτο γάρ ἐστι κακῶν φάρμακον ἀντίδοτον.

How came I? is a question claims reply.
Whence am I? will have answer at my hands.
Why came I? is a problem that demands
To be resolved. Just to depart, to die?
How came I? Why, no matter how I try,
Each Argo of adventurous thought but lands
My seeking spirit on a waste of sands.
How can I learn, naught knowing but a why?
Naught was I when I came, and I shall be
Nothing again just as I was before.
Nothing and Naught is all the race of man;
What is there in the world that's left for me,
Save joyance from the Wine God's purple store,
The cure-all holden in the toper's can? |

Then came some jigging verses, then a more serious attempt

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never makes a slip, and his memory was like a photograph. I once thought he slipped when he wrote

"drooping chestnut-buds began
To spread into the perfect fan"— |

for the chestnut has no conspicuous bud, and the leaf is not at all fan-like. But I learned that what they call "chestnut" in England, is our horse-chestnut, which has a large and very conspicuous leaf-bud, and this, opening, discloses a palmate leaf of five or seven leaflets.

Tennyson caught and remembered little phenomena that others overlooked. A lovely example occurs in 'The Brook':

"I make the *netted* sunbeam dance
Against my sandy shallows."

Now a swift-moving stream has a double system of ripples or wavelets reflected from the two banks, and the decussation where they meet and cross refracts the sunlight into an exquisite dancing net on a shallow sandy bottom. Everybody has seen this; but it was left for Tennyson to put it into verse.—W. H. B.

in the measure which I recommended sometime ago (187 f.), and which I have employed in the following version of the famous epigram of Kallimachos:

> “They told me, Herakleitos, thou wast dead.
> What tears I shed!
> As I recalled how oft we two as one
> Talked down the sun.
> Well, Halicarnassian friend, long since thou must
> Have turned to dust;
> Yet live thy Nightingales, and Hades, who
> Doth all subdue,
> Shall never until Time itself shall close
> Lay hand on those.”

All I dare say of my rendering is that it is more faithful to the tenuous charm of the original than is the tender grace of Cory’s version, as a poem a classic, as a translation a failure. But, as Verlaine says: Oh! qui dira les torts de la rime? (326). Still, some points I am prepared to defend. *πανδαμάτωρ* has taken the place of *πάντων ἁρπακτήρ*, a shift of which any anthologist would have been guilty, for the best established synonyms go to pieces at the bidding of hexameter and pentameter. ‘Dust’ answers quite as well as ‘ashes’—*ὀστέα μὲν σὰ πάλαι κόνις*, sings Poseidippos. ‘Until Time itself shall close’ is sheer padding, but who has translated polysyllabic Greek into monosyllabic English and has not padded (186)? And if Mr. Headlam claimed faithfulness for his renderings of Meleager, I may claim the same elastic virtue for my rendering of Kallimachos. Take Headlam’s translation of the famous distich of Meleager:

> *Ὁ στέφανος περὶκ ρατὶ μαραίνεται Ἡλιοδώρας·*
> *αὐτὴ δ’ ἐκλάμπει τοῦ στεφάνου στέφανος.*

> “On Heliodora’s brow the garland pines,
> But she, the garland of the garland, shines.”

To pass over other points, ‘pines’ introduces the ‘pathetic fallacy,’ which is lacking in *μαραίνεται*. It would be frivolous, I suppose, to say that the ‘pine’ has been consecrated by Meleager to Mnasalkas.

METRICAL TRANSLATION

XXXIII 227

A side-study of which one or two scraps have found their way into the last *Brief Mention* is the comparison of the Greek text of Mr. Mackail's Select Epigrams from the Greek Anthology with his English version of the same. Translation is an unending theme, and I could fill many pages of the Journal with comments that might be justified at a pinch as contributions to the closer study of Greek. There is the chapter of flowers—their identification, their symbolism; the chapter of synonyms—Greek and English—for which the Mackail book offers many suggestions; the significance of the genders—not purely grammatical genders—in poetry; the rôle of the sea; the difference between the Greek aura and that of its English translation; the meaning and the distribution of compounds; the subtleties of cases and prepositions; the structure of the elegiac distich; | the mechanical pressure of quantity, which often crushes out the sharpest synonyms; the order of words, so different according to Wilamowitz in Greek and Latin elegiacs. Some of these things I might have smuggled into *Brief Mention,* and I am even now tempted to call attention to the fact, which I have never seen emphasized, that in the so-called model distich commonly credited to Schiller, though Wilamowitz claims it for Schlegel,[1]

> Im Hexameter steigt des Springquells flüssige Säule,
> Im Pentameter drauf fällt sie melodisch herab,

the poet has constructed an hexameter on lines that are so unpopular in Greek that in 695 hexameters of the Theognidea there is only one spondee in the bucolic diaeresis. In the Mackail selection the most conspicuous example is A. P. VI 336, which is readily explained by emotion. It is true that the spondee in the fourth place is common enough in Latin, but an hexameter that is to be a model should follow the Greek standard; and it is interesting to note that in the 'faultless distich' of 'der romantische Oedipus,' Platen has built both hexameter and pentameter on Greek lines, the third trochee caesura in the one, the polysyllabic ending in the other:

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[1] Kultur der Gegenwart, S. 141.

> Möge die Welt durchschweifen der herrliche Dulder Odysseus
> Kehrt er zurück, weh' euch, wehe dem Freiergeschlecht.

These breaks are all important for the effect of the hexameter. One can hardly bring oneself to believe that Bernard of Cluny's verse is an hexameter:

> Hora novissima, tempora pessima, nunc vigilemus,

and the loss of the hexametrical feeling may be illustrated by the following rhymed distich:

> Weary of goddesses' kisses, outspake the Endurer Ulysses:
> Grant me, Circe, surcease; grant me, Calypso, release.

But I shall be suspected of abusing the rhetorical figure παράλειψις of which Grumio showed himself such a master in the Taming of the Shrew.

Caesura and diaeresis are indeed important questions in this whole matter of translating into the metres of the original—a subject which takes up more than two-thirds of Ludwig Bellermann's Preface to his *Translation of the Aias of Sophokles* (Weidmann). Sixteen pages are consecrated to the play itself, a vindication, if vindication were needed, of the dramaturgy of that wonderful piece, thirty-four to the metrical form of translation, in which the author stands up stoutly for holding to the trimeter as the appropriate measure for the dialogue. The danger | of the break in the middle, which changes the trimeter into the Alexandrine, he recognizes—as who would not? But he emphasizes the fact that this very break is after all not such a rarity in Greek verse. Indeed it is much less a rarity than is commonly recognized, and if the sense bridges the gap, the break is not felt. It is the triple break, the χαῖρ' ὦ Χάρων break, that is to be sedulously avoided in serious poetry. In a monosyllabic language like the English the difficulty is greatly enhanced, and whereas Bellermann emphasizes the trouble a German encounters in keeping the translation within the bounds of the verse, the translator into English finds himself forced to pad at every line (186). If it were worth the space, I might illustrate this by comparing my own version of the famous monologue with Bellermann's, but I forbear, as I forbear to express an opinion on the merits of the new rendering. No familiarity with a language will make up for the lack of the native feeling, and when I say that I have read long stretches unjarred, that is no real commendation, and when I say that I cannot reconcile myself to such a verse as 'Und nun, ihr ewig jungfräulichen Göttinnen,' that is no censure worth considering. The introductory matter will be read by all students of the art of translation with pleasure and profit, and I admire the spirit of detachment which enabled the author to quote the words of Wilhelm von Humboldt to the effect that translations are but transitory things, and serve chiefly as documents of the language for the time being—'Der wahre <Geist> ruht allein in der Urschrift.'

NICODEMUS FRISCHLIN

XXXIII 230

In Hermann's *Lateinische Litteraturdenkmäler des xv. u. xvi. Jahrhunderts,* Walther Janell has edited *Nicodemus Frischlinus, Julius Redivivus,* with introductions by Walther Hauff, on Frischlin as a man; Gustav Roeth, on Frischlin as a dramatist; Walther Janell, on Frischlin as a philologian. In 1856 David Strauss's Life of Frischlin fell into my hands, and I was so much fascinated by the narrative that I made it the theme of an article in one of the religious quarterlies of the day. The trivial fact that the editor declined to pay me the stipulated honorarium because I no longer needed the money, made a deep impression on my mind, but, if there was no pecuniary reward, I have had occasion from time to time to air my Frischliniana in the Journal (e. g. 8. 253); and I have had great pleasure at this late day in renewing my acquaintance with the story of the ill-starred poet and scholar who has come to his rights in the attractive volume which tells the tragi-comic tale of the strange *farceur* of Tübingen and helps to keep green the memory of the erratic genius, who was long known to students of the classics chiefly as the author of a translation of some of the plays of Aristophanes—a translation which few take the trouble to consult, and which is slightingly mentioned by Aristophanic specialists.[1] It is one of the ironies of fate, as I have noted elsewhere (29. 500) that in Sir John Sandys's History of Classical Scholarship the name of Frischlin is saved alive by that of his arch-enemy, Martin Crusius, who hounded him to his death and hounded him after death. A sordid life was his, but it mirrored his environment better than a loftier one would have done. He accomplished nothing great, says Hauff, but there was a Latin grammar to his credit far in advance of his time, his comedies are still worth reading, and if his humor was broad, his wit was keen. 'Bossierig in convivio' he was, as even his enemies had to admit, and some of his jests, struck out in the lively discussion of the lecture-room, are fresh to-day. The wealth of wit and wisdom, of eloquence and poetry, stored in the treasury of the Neo-Latin literature of the fifteenth and sixteenth centuries, at one time too much neglected, is now sedulously explored; and the hold of Latin studies has been strengthened thereby to the greater glory of the language and the literature of antiquity. The mass is too great to be made accessible by translation and the value too great to be passed by with indifference. |

Of Frischlin's comedies the one that has been selected for revivification is the *Julius Redivivus,* a glorification of Germany which enjoyed great popularity in its day, and suggested similar performances in the following century. In this play Caesar is represented as brought again from the dead by Mercury, the Guide of Souls, to revisit Germany—how changed from what it was in the olden times! On this visit Caesar is accompanied by Cicero, with whom he had made friends at the bidding of Pluto—not without some reserves, as appears here and there in the dialogue. The scene is laid in Strassburg, the glory of German cities, and Caesar and Cicero join in admiration of the famous clock of minster. Caesar, of course, is especially interested in the changes that have taken place in the art of war, and is enlightened as to guns and gunpowder by Hermann, a descendant of Arminius of old. According to Frischlin's wont, the Commentarii are freely drawn on, and Caesar's prose turned wherever possible into verse. Cicero on the other hand is inducted into the state of the humanities in Germany by the famous poet Eobanus Hessus, and profits so much by his short stay that he is able to pronounce judgment on the merits of the leading German scholars and poets of the sixteenth century. Some of the names are familiar enough, such as Erasmus, Melanchthon, and Camerarius. Some of them have faded out and convey no more image to the modern scholar than the members of the 'Geisboltzheimaea propago,' celebrated in one of Frischlin's occasional poems. Eobanus, however, gets something more from Cicero than this list of literary judgments, and while he explains to the orator the mysteries of paper-making and printing, he is instructed as to the lost art of making papyrus. The low comedy is furnished by a Savoyard pedlar, who represents France, and by a Milanese chimney-sweep, who represents Italy, much to the enhancement of Germany's glory as a home of the Muses. By the way, the figure of the Savoyard may have been suggested by an incident which is thus related after Strauss in the article to which I have referred. On one occasion Frischlin proposed the thesis "*Mundus* dumtaxat unus est." A stupid young Savoyard who was on the opposite side adduced the passage from Luke xvii 17, which runs in the Vulgate "Nonne decem *mundi* facti sunt?" Frischlin kept his countenance and replied gravely, "But do we not read in the same *Scripture,* 'Ubi autem sunt novem?'" The Savoyard ran out of the hall which rang again with the laughter of the students. The comedy is, as I have said, a glorification of Germany, but it is not all glorification. The old German character is in danger of being undermined by the introduction of foreign gewgaws, and the peril of drink is emphasized, a subject about which Frischlin was competent to bear testimony. 'Fregit' he sings elsewhere addressing the Brunswickers 'vires Mummia vestra meas.' The *Julius Redivivus* is a curious document, but one is somewhat relieved when Pluto puts an end to the show.

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[1] A sympathetic notice of Frischlin, his Aristophanic work and the man himself, is found in Wilhelm Süss, Aristophanes und die Nachwelt, pp. 42 ff.

RHYTHM AND METRE

XXXIII 232

Like the strains of music, which floated out from the deck of the foundering Titanic, come the notes of the *Aristoxenian Theory of Musical Rhythm* by C. F. Abdy Williams, the musical composer, whose setting of Sophoklean choruses did so much to make the famous Bradfield performances successful (Cambridge, At the University Press: New York, G. P. Putnam's Sons). The reactionist metricians have had it all their own way for some years, so that to me the chapter on Pindar's Melody is 'like a fair dream, too fair to come to pass, and yet it has come to pass,' if I may be allowed to quote my own remark on O. 6, 4. The enoplios is discussed by Mr. Williams, but not the antispast; and epitrite and logaoedic flourish amain. There is a chapter on *ethos, ethos* of the quintuple rhythm, more properly called sescuple, *ethos* of the logaoedic, *ethos* of the glyconic, which according to Wilamowitz has no character at all (34); and when Mr. Williams tells us that Schmidt's metrical arrangement (cf. P. 1, 2) corresponds with the musical barring of Gevaert (p. 76), and that in 'the eighth Pythian ode the logaoedic rhythm is suitable for dealing with the energetic character of a wrestler' (p. 114), I am tempted to say 'redeunt Saturnia regna' or rather λῦσε δὲ Ζεὺς ἄφθιτος Τιτᾶνας. How far all this harmonizes with ithyphallic and enopliac, how far it harmonizes with the doctrines of the οἷος πέπνυται Schroeder, as translated by Professor Shorey in the last number of *Classical Philology,* this is not the place to inquire. Nor is it the place to inquire how far these theories affect the practical recitation of Pindar, which seems to demand a kind of chant. 'Even now,' says Mr. Murray in his Ariel, not to say airy, way, 'even now, though every wreck of the music is lost, one feels that <Pindar's> words need singing to make them intelligible.' Of course, I cannot go so far as that, and, needless to say, I am not one of the many lovers of Pindar who 'agree that the things that stay in one's mind stay not as thoughts, but as music,' but in common with all who care for Greek lyric poetry I am grateful to those who, like Mr. Williams, help us to some appreciation of the music. The melody is lost, but the modern reproduction that follows Aristoxenian rhythm is perhaps as near to the original as certain translations that have passed through the refracting medium of poetical interpreters. In the matter of metre, as in the matter of translation, 'naufragium sibi quisque facit,' to continue in the same sphere of imagery as that with which I began this *Brief Mention*—a sphere of imagery out of which it seems impossible to emerge at the time that I am writing.

The reaction in metrical theory to which I have just referred, the return to the ancient authorities, which became pronounced shortly after I had committed myself hopelessly to the Westphal-Rossbach-Schmidt system, has not affected my spirits any more than has the demolition of the Hegelian triads (33. 106). It has, it is true, made it impossible for me to complete my edition of Pindar (31. 126), but I croon the odes to myself, and ask myself whether after all there is so vast a difference in the actual recitation. I was little more than a boy when I entered the lecture-room of Johannes Franz in the University of Berlin, and heard him read the first chorus of the Septem. Franz was, I presume, a Dindorfian in the matter of metres; but I had never heard dochmiacs, in fact any Greek lyric poetry, read rhythmically before, and the verses have haunted me ever since. An impressionable youth, I was captivated by the study, and when I migrated to Göttingen, I followed and enjoyed the lectures of that unique scholar, Von Leutsch. Never do I open the well-thumbed and plentifully annotated 'Grundriss' without a joyous vision of that rare man, never without recalling his quaint ways and the stories that were current about him, never without hearing him say: Der Vers wird, der Vers wird, sofort, sofort, üppig, üppig. In after days my own pupils were to pay me back in wonderment, and amused themselves with caricaturing my recitation of the choruses in the Antigone. But I persevered, and long before I became a convert to Schmidt I fashioned a number of translations of Greek choruses in the 'metres of the original' (185); and sometimes I ask myself how these translations respond to the different theories.

COMMENTARIES ON PERSIUS

XXXIII 236

To borrow Scaliger's figure—itself borrowed—the sauce with which Casaubon served up Persius was thick enough and slab enough; but every succeeding commentator tried to add something of his own to the mess, until Jahn came, who made the sauce so thick and so slab that there seemed to be no possibility of finding any more 'wrinkled pepper and grains of paling cumin,' to lend flavour to the original. However, as I have said elsewhere (27. 104), the medley called 'satire' is as varied as the medley called life, and anything that has to do with life can be made to contribute to the illustration of the Roman satirists. Thirty-seven years ago I wrote: 'A critic with M. Taine's resources might account for the <peculiarities> of Persius by the climate of Volaterrae'; and my own words came back to me the other day as I studied D'Annunzio's vivid description of the Inferno of Volterra in his 'Forse che sì, forse che no.' No unfit environment that for the Stoic hardnesses and the youthful ebullitions of the alumnus of Volaterrae; and I could not help thinking of Persius as I read: 'una terra senza dolcezza, un paese di sterilità e di sete, una landa malvagia, un deserto di cenere . . . Soltanto quà e là qualche tamerice assetata e scolorata vi languiva . . . Sul culmine d'un poggio cretoso tre cipressi eran fitti . . . L'acqua simile a una broda viscosa e untuosa bolliva.' Or, if D'Annunzio will not serve the commentator's turn, one might look up parallels to Persius' realisms in Arnold Bennett's novels of the Five Towns. Indeed, every newspaper, every play, will furnish parallels. So, for instance, the perfect match[1] to 'intus palleat,' cited in the Journal (l. c.), was taken from the Baltimore Sun, and I have just stumbled on a companion-piece in one of Dumas fils' plays, 'Allez-vous m'apprendre à ne rougir qu' en dedans?' However, annotations like these would not be considered sufficiently dignified, and in my day I had the vanity to read long stretches of Greek and Latin authors in order to add something to the stores of Casaubon and Jahn; but that day is long past and the new *Persius* by Professor van Wageningen (Groningen, Nordhoff), which seems to deserve careful consideration, does not tempt me to more than a *Brief Mention.* In the first section of the Prolegomena Professor van Wageningen expresses his dissent from those who believe in a dramatic 'satura,' which Professor Knapp discusses in the current number of the Journal (33. 125 ff.). In the second he treats of Persius' obligations to his predecessors—to Lucilius, to whom, | in his judgment, the young poet was indebted for inspiration rather than for details; to Horace, who according to one investigator can be traced through one-third of the satires. This indebtedness to Horace is, of course, an old story; but the evidence is conveniently presented in the parallel column form, which carries with it the conviction of a double-barrelled gun; and in like manner we are told what Persius owes to Catullus, Vergil, and Ovid. There is a chapter—the third—after Gérard on the language of Persius, vocabulary and syntax, and another on his handling of the hexameter. The fifth section De Persii Saturarum Indole atque Natura, and the sixth De Persii Doctrina Stoica, in which van Wageningen has made use of Martha, as I did nearly forty years ago, move along familiar lines. By the way, it may be worth noting that the plebeian language of Persius, of which the third chapter treats, and his Stoic creed are closely connected. The aristocrat by creed, like the aristocrat by birth— and Persius was both—is tempted to shock the refined by using the drastic language of the people. So the Stoic shows his contempt of the petty things of earth by the free use of diminutives, which belong largely to the vulgar sphere. Marcus Aurelius has more diminutives to the square inch than have the comic poets, and Seneca, the many-times millionaire, is an authority for the *sermo plebeius.* This is one of the points that van Wageningen does not make, and it seems to me worth making. A translation into Flemish faces the text. To one not over-familiar with Hollandish Dutch the specific charm of the Belgian variety will not be at once apparent. A detailed examination of the commentary, which seems to be up-to-date in its references, is out of the question here. It has the merit of being clear and sharp and concise, though whoever edits Persius must needs expose himself to the original of Scaliger's *mot,* **ὀβολοῦ τάριχος, δύ᾽ ὀβολῶν ἀρτύματα.**

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[1] "Teachers do turn pale inwardly if not outwardly."

CRITICISM OF THUCYDIDES' GREEK

XXXIII 237

Myself a dealer in *obiter dicta,* I am a sworn foe of other people's happy-go-lucky utterances (204), which often have disastrous results. Everybody who knows Greek at all seems to consider himself qualified to pronounce judgments now on this author, now on that, judgments which are naught unless supported by a command of all the subtle variations of syntax and by an intimate knowledge of delicate shades of meaning, such as can be gained only by prolonged and thoughtful study; and even then if sympathy be lacking, everything is lacking. This is the true coin of the spirit, of which we may say, 'Deficiente pecu-, deficit omne nia.' One pernicious affectation is a certain tip-tilted sniffing at great authors whom it is our business to try to understand and not to censure. How much one loses by sniffing, I myself have experienced in the matter of the Greek of the New Testament, as I have humbly confessed | (30. 229); and when in quite another field I think of the handsome vindication of Isokrates by Eduard Meyer, by Pöhlmann, and latterly by Mr. Grundy in his Thucydides and the History of his Age, I blush to recall my frivolous gibes at the old man eloquent. And yet this same Mr. Grundy has set afloat a sentence like this about Thukydides (p. 22):

"Thucydides' Greek is at best good Thracian, is a remark which I once heard made by a great scholar and a very learned man."

To be sure, Mr. Grundy adds, 'Being neither, I am unable to go the whole way with him,' but he evidently goes part of the way with him when he says: 'It is possible that <Thucydides> spent his earlier years in Thrace'; but on p. 51 the 'possibility' appears as a 'probability,' and we read:

"It is probable that the earliest Greek which he learned was that of the region of Mount Pangaeus. It would be at best something less than pure Attic—a fact which might increase his appreciation of it, but would lessen his power to realize the purest form of the dialect."

Now, this is the same kind of stuff in which even so skilful a translator as was the late Mr. Dakyns indulged when he paralleled Xenophontean Greek with American English, the same kind of stuff in which another critic indulged when he detected the influence of a residence in Thurii on the language of Lysias (4. 88), faultless language according to Dionysios, a finer judge of *καθαρότης* than most moderns. As for Thukydides' early residence in Thrace, everybody knows, or ought to know, that purity of speech is often most carefully guarded in the presence of temptation. Everything depends on the discipline of the domestic circle; and those who criticize the Greek of Thukydides on the ground of his residence in Thrace are in the same condemnation with those who speak of the negroid English of the good families of the South. The dialectic differences hark back to the old English usage, as Mr. Primer, who held no brief for the South, has set forth at length in this Journal (9. 198 ff.), and the heads of households were made more vigilant by the dangers from without. And a similar discipline in the aristocratic families of Thrace may serve to explain the thing that puzzled Bergk when he expressed his surprise (G. L. G. I 110) at the purity of the Greek language in view of the fact that the nurture and education of the children were so largely entrusted to a lot of slaves, to a lot of Thracians, a race notoriously solecistic.

'Thucydides' Greek is at best good Thracian' is just one of those phrases that pass easily from mouth to mouth, and recalls the dictum of a French scholar that there is no worse enemy of | the historical sense than a relish for phrase-making though, to be sure, this sentence itself is a phrase. Many years have passed since Disraeli enlarged on the value of a 'cry' in politics, but long before Disraeli phrases ruled the world. Phrase-making begets phrase-making, and the critics of Thukydides have had Thukydides to teach them. Mr. Grundy's great scholar is a case in point. Some day I hope to make an anthology—yes, I will call it an anthology, for there are queer flowers in the Garland of Meleager—an anthology made up of choice extracts from histories of literature, in which the relish for phrase-making, the desire to be piquant, the 'manie de briller,' the ambition to outdo the authors under discussion, have had the admirable result of keeping one lover of literature, who is after a fashion a lover of truth, down to his proper work of constructing syntactical phrases, which, after all, may be so many exemplifications of the fatal fascination against which M. Perrot has warned us.[1] And when I think of the utter emptiness of the sentence in which Herodotos is represented as 'the pious historian of a pious age'; when I think of the sentence in which Justin Martyr is represented as an eloquent writer, I rejoice that I have not committed myself to more false conceptions, to more absurd misstatements, than I have done hitherto. But I am not a fair judge of Thukydides' style just now, for as I write I have just laid down the Seventh Book, which Macaulay—another phrase-maker—calls the 'ne plus ultra of human art.' 'No prose composition,' he had just written, 'in the world, not even the De Corona, <did he> place so high.' 'Not even the De Corona?' How much of the admiration for the De Corona is factitious, this is not the place to inquire. Why, men have been known to edit the De Corona without pointing out to the student some of the great springs of its effectiveness. Well, Thracian or no Thracian, perhaps because of his Thracian blood, Thukydides sets your nerves quivering, and you lose your critical poise unless you are as cool as was Colonel Mure.

A trifle old-fashioned may have been the Greek spoken in the house of Oloros, but it was not Thracian; nay, rather than subscribe to the notion that Thukydides' style is due to the imperfect mastery of his instrument, I should accept the doctrine of that pedantic creature, Dionysios, and consider him perversely antigrammatical. Conscious he was, just as Mr. Pater was conscious; but we cannot expect those who adore the *sine viro* beauty of Pater to appreciate the masculinity of Thukydides. But what of the puerile ornamentation of which Dionysios speaks? What of the Gorgianic, or, if you choose, Gorgiassic, jingles in which he indulges? There were Gorgiassic jingles before Gorgias, and a study of paronomasia in its wider ranges might check the | modern critic. The ancient critic is not expected to have so large a vision. Strong natures and strong situations generate plays on words. Samson could hardly have learned from Gorgias, nor could the Hebrew prophets—no weaklings they. Who will not recall Aias and Kassandra in their hour of doom, and ἑλένας Helen? If there is a strong man in Thukydides, it is Hermokrates, and he is a Sicilian to boot, Σικελὸς κομψὸς ἀνήρ, and in his double capacity he is welcome to the κατοικίσαι and ἐξοικίσαι (6, 76, 2) to which Dennis of the Seahorn objects so vehemently. For my part I try to learn Greek from my Thracian, and when there is question as to the significance of the particles—those little things that De Quincey disposed of on the simple theory that they were all expletives—I watch Thukydides. If there is too much λόγῳ and ἔργῳ, I say to myself, λόγῳ and ἔργῳ are μέν and δέ writ large, and his rarities are as instructive as his iterations. The commentators note the fact that he uses τοι uncombined but thrice. What is τοι? It is more commonly considered a dephlogisticated second person. The theory of a vague demonstrative does not find so much favour now as it did when two scholars, who adorned two different hemispheres, waxed so enthusiastic about the demonstrative theory that they cited Pindar's σύνες ὅ τοι λέγω as an example of the particle in combination with the present indicative. τοι is an appeal for human sympathy, as που is a resigned submission to the merciless *rerum natura* (30. 14) —submission to the ἀνάγκη of life, the ἀνάγκη of death—as in the famous Kallimachean lines: ἀλλὰ σὺ μέν που, | ξεῖν' ‘Αλικαρνησεῦ, τετράπαλαι σποδιή. With the negative the resignation becomes a protest, as in the still more famous utterance of Zeus Kronion: οὐ μὲν γάρ τί πού ἐστιν ὀιζυρώτερον ἀνδρὸς | πάντων, ὅσσα τε γαῖαν ἔπι πνείει τε καὶ ἕρπει. The positive implies a ‘must,’ the negative a ‘can't.’ The half-question οὔ τί που denotes bewilderment, rebellion (Pind. P. 4, 87). Very different is τοι. τοι has been happily called the ‘confidential’ particle (Starkie, Ar. Vesp. 1192), and I never see the doubly confidential τοίνυν, which is such a favorite with Lysias, without recalling Col. Sellers in the ‘Gilded Age,’ and his cajoling address to the jury. Now turn to the three τοι's in Thukydides. One is in Perikles' funeral oration (2, 41, 4), which is an appeal to the pride of the Athenians; one in Kleon's harangue against the Lesbians, which is an appeal to the passions of the Athenians

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[1] "Le sens historique," says Perrot, "n'a pas de pire ennemi que le goût de la phrase."—AJP. 14. 127.

(3, 40, 4); and one in Nikias' final speech to his soldiers which is an appeal to their sympathies (7, 77, 2). A quiver in the face of Thukydides is always worth noticing.

LITERARY INDEBTEDNESS

XXXIII 359

That we are all debtors to our predecessors from the time when ''Omer smote 'is bloomin' lyre' down to the time of Stahl's Syntax of the Greek Verb is freely admitted, but this general acknowledgment does not suffice. We not only strip the jackdaw of his feathers and trace each feather to the part of the bird from which it is taken, but we run down the fable of the feathers itself to its ultimate source. The quest has the irresistible charm of the | detective story. One becomes a Gaboriau, a Conan Doyle. It is so throughout the whole field of philology. Whence that interpretation? Whence that emendation? Whence that formula? The whole thing is a tradition from the days of the Alexandrian *grammatici;* and the fragments thereof remain in the scholia. Our modern methods are more exact, more persistent, and there are few of our leaders who dare say with Wilamowitz that like Plato they care more for the λόγος than for οἱ λέγοντες. In periods of creative activity your healthy ancient, yes, your healthy modern, troubled himself little about sources, about the charge of plagiarism. These periods over, the packs of Alexandrian scholars, of modern scholars, have busied themselves in nosing out the origin of this fancy and that fancy, this and that story. No man is supposed to have a brook of his own; everybody is supposed to have drawn from the tank of some other man, as Coleridge puts it. What would Shakespeare have cared about all the proofs of his indebtedness? Molière snapped his fingers at those who made him out to be under heavy obligations to Spain. And, to cite a very modern instance, Charles Reade was notoriously a thief of the world. 'The pedigree of honey,' sings the New England Sappho, 'Does not concern the bee.' Most assuredly it did not concern the Matinian bee. It did not concern Vergil. The Roman poets rifled Greek prose as well as Greek poetry.

Every fresh find of Greek lyric fragments contributes to the sources of Horace (211). But as has been well said: If Alkaios and the rest of the nine lyric poets were to rise from the dead, Horace would still be Horace. Hesiod's τίκτουσιν δὲ γυναῖκες ἐοικότα τέκνα γονεῦσιν reappears in 'laudantur simili prole puerperae,' but there is a malicious tang of Horatian honey in 'laudantur,' such as we do not find in Nossis's version (A. P. VI 353: ἦ καλὸν ὄκκα πέλοι τέκνα γονεῦσιν ἶσα. To be sure, it fretted me not long ago to find Sappho's γλυκύπικρον ascribed to Poseidippos, as has been done by those who ought to know better; but γλυκύπικρον may not have been original with Sappho. There is no 'Chi l'ha detto,' no 'L'Esprit des Autres' for those early times. It does not follow necessarily that Propertius should have taken from Vergil the 'Nonne fuit satius' that I have just quoted.[1] 'I do not remember,' says a recent writer, 'who first inverted Franklin's sententious remark about not asking for luxuries.' Why should he want to remember the origin of any thought so obvious? Why identify the author of the pronouncement as to the relative value of luxuries and necessities? Some French writer calls him a 'fils de Gavarni,' and at the name Gavarni there rises to my mind's eye out of the flood of years the image of a shirt-sleeved philosopher, polishing his boots, with an opera ticket protruding from his waist-coat pocket, and the legend, 'Pourquoi se priver du superflu quand on peut se passer du nécessaire?' At my present distance from libraries, this secondary source must suffice me.

MIMNERMUS AND PROPERTIUS

XXXIII 361

It was with somewhat languid interest that I addressed myself to the study of Wilamowitz's recent memoir on *Mimnermos and Propertius*. But the title misled me. The relation of Propertius to Mimnermos occupies only a small part of a paper, which, short as it is, would furnish forth half a dozen *Brief Mentions* with its wealth of comment and suggestion. Beginning with a critical study of the fragment in Stobaeus Flor. VII 11, the writer passes on to the discussion of the character of the old Ionic elegy, which, like the iambus, dealt with concrete things and not with the mere commonplaces of the anthologies, and then proceeds to reinforce the reading *λιγυᾳστάδη* for *Λιγυαστάδη* in the familiar lines of Solon addressed to Mimnermos. The word is not a patronymic but a characteristic of the clear-voiced singer, who had no paternity worth mentioning. It appears also that when Solon bade Mimnermos change his song and substitute *ὀγδωκονταέτη* for *ἑξηκονταέτη* in the notorious line, *ἑξηκονταέτη μοῖρα κίχοι θανάτου,* he was addressing not an old man but a young man to whom sixty years seemed many ages away, so that we have to go back to the old chronology, as we must hold to the old tradition that Mimnermos was a Colophonian, not a Smyrniote. Those who remember Byron's cynical use of the proverb *ἄριστα χωλὸς οἰφεῖ* will be interested in Wilamowitz's discussion of it. The saying is ascribed to Mimnermos, but Wilamowitz finds no evidence of iambi in Mimnermos. Iambic poetry belongs to another region, was the vehicle of another school. The curious fact that a fragment of Mimnermos turns up in the Theognidea leads to a discussion of that famous collection, for which Wilamowitz desiderates a much more thorough treatment than it has received thus far. We must address ourselves, it appears, to the task of putting each fragment in its proper place and unmasking the creatures who have worked over bits of early poetry in the interest of stale moralities. From this point of view the Theognidea are more interesting than Theognis himself. Here it would seem to me that eidographic syntax might have something to say. Elegy and epos are not one, even if, as everybody knows, *ἔπη* is used of both. If *τὴν σαυτοῦ φρένα τέρπε* is Mimnermean, as Wilamowitz maintains, I die contented (33. 107). It presents an aspect of 'Freut euch des Lebens' which is impossible for epic. *τὴν σαυτοῦ φρένα τέρπε* is not epic syntax. Epic syntax is what we find in the scandalous distich *οἵην μὲν μοῖραν δέκα μοιρέων τέρπεται ἀνήρ, τὰς δέκα δ' ἐμπίπλησι γυνὴ τέρπουσα νόημα.*

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[1] Nonne fuit satius? is a sigh that makes itself heard from the depth of the scholar's experience of life as well as from the melodious verse of bucolic and elegiac poet; and after all it might be better even for the staid mother of the Muses now and then to throw her cap over the mills of the gods—grind they never so fine.—AJP. 33. 358.

The title Nanno, Wilamowitz goes on to say, is an Alexandrian device, the number of books, however, two, is a trustworthy tradition. And this Nanno brings us to the Cynthia | of Propertius, and the oft-quoted line (1, 9, 11): Plus in amore valet Mimnermi versus Homero. Of course, one does not need to be told that this mention of Mimnermos proves nothing for Propertius' first-hand acquaintance with the poet. Mimnermos was typical, just as Philainis was typical. Indeed, I doubt very much whether the anthologist who referred to Philainis as *πολύχαρμος* (A. P. V 202) was any better acquainted with the real Philainis than was my old Christian friend, Justin Martyr, who coupled her with that other apostle of the lust of the flesh, Archestratos. Even if Horace's line (Ep. 2, 2, 101) is accepted as an intimation that Propertius, not content with calling himself a Roman Kallimachos (4, 1, 64: Umbria Romani patria Callimachi) undertook to be a Mimnermos as well (fit Mimnermus et optivo cognomine crescit), that may be nothing more than the literary trick of taking a name in vain, a trick with which we are all familiar. The title Cynthia may have been suggested by Nanno, as Nanno itself was suggested by the Lyde of Antimachos; and Wilamowitz finds himself unable to show any direct contact between the Umbrian poet and the Colophonian. Apart from a couple of concrete fragments, the one that deals with the taking of Smyrna and the one that deals with the battle between the Smyrniotes and Gyges, apart from the barge of the sun, in which we recognize the barge of Arthur, there is nothing but a succession of sighs about the shortness of life and the brevity of youth, the transitoriness of golden Aphrodite, the unloveliness of old age—standing themes of erotic poetry. But he who is bent on discovering sources need never despair. Nothing would be more in Propertius' vein than correcting his original, and it might not be hard to maintain that in his description of the loves of Tithonus and Aurora (2, 18) he may have had in mind the lines of Mimnermos:

Τιθωνῷ μὲν ἔδωκεν ἔχειν κακὸν ἄφθιτον ὁ Ζεὺς
γῆρας ὃ καὶ θανάτου ῥίγιον ἀργαλέον.

To judge by Propertius, Tithonus was a male Ninon, and his lees far better than the wine of younger men, a case fully set forth in Balzac's *Vieille fille.* It is only an accident that the Greek Anthology has not preserved companion-pieces to the poems which extol the *beaux restes* of ancient beauties (A. P. V 13, 258). And once on the subject of Propertius and parallels, I will not withhold the amusing contrast between homely Greek and elegant Latin which came up to my mind in reading Propertius (2, 22, 35):

aspice uti caelo modo sol modo luna ministret:
  sic etiam nobis una puella parum est.
altera me cupidis teneat foveatque lacertis,
  altera si quando non sinit esse locum. |

How much heartier the old verse and the comment thereon:

ἁ ὗς τὰν βάλανον τὰν μὲν ἔχει τὰν δ' ἔραται λαβεῖν·
κἀγὼ παῖδα καλὴν τὴν μὲν ἔχω τὴν δ' ἔραμαι λαβεῖν—

which is my favorite illustration (186) of the *ethos* of the Greater Asclepiadean.

IN ARGOLIS

XXXIII 363

As a manner of preparation for the study of a book which had been insistently recommended to the good graces of *Brief Mention,* I took from its case and read over again after the lapse of some years Mr. Horton's *In Argolis*; for the scene of Mrs. Dragoumis's *Tales of a Greek Island* (Houghton Mifflin Company) is laid on Poros, and Mr. Horton's book deals with the life of Poros and incidentally with the life of Greece. I too have seen Poros, and for me also it has a charm of its own against which I had to be on my guard, if I was to be an honest critic. I saw it first as I was on my sea-way to Athens, when my eyes were greeted by a sight of the Royal yacht as it dashed out of the naval station at Poros; and I was afterwards to spend a memorable afternoon there, to ascend through the fragrant woods to the Temple of Poseidon and from that vantage-ground to behold Athens at a distance, as Demosthenes may have seen his Athens, when he staggered out of the sacred precinct, though his vision was doubtless blurred by the fatal drug which ended the long duel with the Macedonian. An ill-judged struggle, according to Professor Mahaffy. To some people all lost causes are ill-judged struggles. The Greek did not take his life with the ease of the Roman. Suicide was not a ready relief with him, but a last resort. Of course, the Greek woman yielded to despair sooner than the Greek man, and the national mode was a feminine mode. 'Go hang,' we too say; and *ἄγξασθαι* stands alone as a direct reflexive for self-murder. There was something feminine in the excitability of the Βάταλος, as his enemies called Demosthenes—something of the Megaira in his make-up (124). So Poros, as Kalaureia, has undying associations with death, and as Poros, it is beautiful. 'Lovely Poros,' exclaimed our former Minister to Greece, the late Professor Alexander, 'lovely Poros, where the divine sea sparkles at one's feet, and the air is sweet with blossoms of orange and of lemon; where nightingales are always singing, and groves of aged olives give dignity to fields gay with poppies and anemones.' I know a man who crossed the Atlantic over and over again to summer at Sorrento, and I can understand that. I know another who would gladly cross the Atlantic and traverse the Mediterranean to see Poros once more and dream the dream of old age with the Sleeping Woman —a mountain, mind you, which figures in Mr. Horton's book as in Mrs. Dragoumis's: 'a great giantess asleep upon her back. Wonderfully noble and classic are the features,' continues Mr. Horton, 'serene unto death and yet with the intelligence of life.'

I have called Mr. Horton's book a preparation. I intended it as a prophylactic, because I remembered it as a book full of homely details, and I have a perverse way of disillusioning myself in advance in order that I may yield to the illusion more unreservedly afterwards. When I first saw the Oberammergau play in 1860, I made the acquaintance of the principal actors and actresses, and took beer with the protagonist of the great tragedy. Truth to tell, he bore himself in the familiar intercourse of daily life with a serene dignity which made me understand the play better and some other things also. So I took Mr. Horton's book, written by a clear-eyed American who was thoroughly familiar with the life he was describing, to be just the prophylactic I needed to keep me from falling under the Circean spell of Mrs. Dragoumis. But if Mr. Horton's book is full of homely details, described with remorseless fidelity, there are homely details in Theokritos; and after all *In Argolis* is an idyll, as Mrs. Dragoumis's tales are idyllic. Here is what Mr. Howells wrote of *In Argolis:* 'It is delightful, every word of it, with just that mixture of the epic and idyllic and domestic and divine that is peculiarly American.' Mr. Horton is as full of poetry as Mrs. Dragoumis, and so after reading Mrs. Dragoumis's book and yielding to its charm, I began to compare the two in detail, to note the differences and the coincidences, to count the recurrences, to make a list of the things that strike the casual tourist, the things that a long resident foreigner thought it worth while to interpret, the things that a native woman of refinement would dwell on, would glance at, would avoid. There is, for instance, no smell of garlic on Mrs. Dragoumis's literary raiment. Mr. Horton's book may be said to be impregnated with it. The stench and filth—unmentionable filth which disillusions the foreigner—are barely alluded to by the daughter of Greece who daintily draws her skirts away from the refuse-heap into which Mr. Horton resolutely thrusts his walking-stick. But when the American man and the Greek woman turn the fair side outward, they are rivals in poetical expression. If you want matter of fact, you must look to such a writer as Mr. Zimmern, who stands no nonsense about flowers and fruits. Greece, he says after Mr. Myres, is a jamless world; and nothing could present a sharper contrast than Mr. Horton's description of the asphodel and Mr. Zimmern's note on the same vegetable growth. Mr. Horton says of it: 'A stately plant, as befits the symbol of death; for it stands up tall and straight with stalks that branch out symmetrically from the main stem. The plain where it grows seems a great table, set with many silver candelabra.' Silver candelabra, | forsooth! Here is what Mr. Zimmern says of the asphodel: 'The asphodel is a sort of overgrown hyacinth, and is one of the commonest scrub flowers. To the ordinary Greek farmer the name conveyed nothing of the romance which our poets have woven round it' (Greek Commonwealth, p. 43). The fact is, wherever fancy comes in, fact suffers—perhaps ought to suffer. Zola's description of Rome is said to be marvellously exact in view of his short sojourn. But it suited him to say that there were no bells in Rome, 'those friends of the humble,' nothing but domes; whereas Frederic Harrison complains that 'the air is heavy with the jangle of incessant belfries.'

But an analysis of recent books on Greece after the pattern of my syntactical studies would carry me too far, and the half dozen lines promised to Mrs. Dragoumis's stories threatens to grow into a many-paged review. The charm of her book lies not only in the personality it reveals, but also in the vivid description of the scenery, the immediate vision she gives of the home life of the Poriotes, the sharp individuality of the characters. We cease to be tolerant, if we have been only tolerant before, we become sympathetic. The tales themselves are in the main sad, and the story by which these tragedies of humble life are bound together does not end in a true lover's knot. The boy and the girl of the opening go apart at the end. The situations, often sombre, are somewhat relieved by a certain Kyra Sophoula, who appears and reappears as a manner of chorus and whose acrid comments remind one of the tang of the *retsinato,* which one must learn to like, it is said, if one is to get into tune with the Greece of to-day. Kyra Sophoula will linger in the memory longer than the gentler spirits that flit before us in Mrs. Dragoumis's pages.

I have no qualms of conscience about the space I have given to Mr. Horton and yielded to Mrs. Dragoumis. Their books enter directly into the studies of the Hellenist. There is a constant increase in the number of scholars who make themselves personally acquainted with the land and the people of Hellas, with the language or rather the languages that are spoken on the sacred soil of Greece; and much to the advantage of those who are chiefly concerned with the life of the classical past. Books like Mr. Grundy's Thucydides and the History of His Age, like Mr. Zimmern's Greek Commonwealth have a vitality that comes from the sky and the land of Hellas. In my youth a man who knew the Greek of the Nineteenth Century was a rarity and there were few among my German teachers who could speak of Greece from actual vision. Welcker was one | and I shall never forget his description of a walk from Athens towards Eleusis, when he was overtaken by the same kind of storm that overcame the watchman and his fellows in the Antigone, *μύσαντες δ' εἴχομεν θείαν νόσον.* It was Welcker that introduced us to Alkiphron as a witness of the climatic conditions of Athens which had not changed so much after all. Franz was another of my teachers who was at home in Greece. He had been tutor to King Otho and was renowned for his familiar command of ancient Greek in writing and in speech. But with the modern tongue he had but little patience. He was a thorough-paced archaizer, and would not admit the analogy between Italian and Romaic. Modern Greek, he said, was not a new weft out of old material. It was a rag, a 'lappen.' It is not so many years since it was considered somewhat of a feat when Classen in his old age visited Greece in the interest of his Thukydides. Now with the recent facilities of travel every other tourist can talk of Athens, Epidaurus, Olympia. But as I recall my own visit, as I read the glowing descriptions of Mr. Horton and Mrs. Dragoumis I cannot suppress a word in favor of the Greece of our dreams, the Greece that was before the days of the tribe of Thomas Cook and Son. The changes in the land of Greece may, it is true, have gone on in some respects along the lines of classical times. Mountain and watercourse may enable us to follow the study of the ancient battlefields, but in order to reproduce the Greece of our boyhood, we must do as Méryon did, who in his etchings simply thought away much of the Paris of his times, and so in the vision of the actual Greece we must think away much that fills the eye and charms the eye. Read again the words that I have quoted from Professor Alexander's description of Poros. The sea is there and the olive-trees are there and there is a distinct gain in the sight of the Greek sea, and in contemplating the Greek olive-tree. But there were no oranges and lemons in the old days—to say nothing of the exotic eucalyptus. The people—delightful as some of them are—do not answer to the Greek type as we know it from the monuments. The conquest of the black over the blond which is going on everywhere is complete. It has been contended that even in antiquity the blond beauty was emphasized because of its rarity. I have read and heard that there are villages in odd corners of Greece where the blond type survives, but I was a little surprised at Mr. Horton's 'towheaded' urchins. I should never have used the adjective of the school-boys I saw assembled in Sparta. When as boys we were taught the history of the Persian War, we were told that it embodied the eternal conflict between Orient and Occident, and despite all that one reads in Curtius about the nearness of Greece to Asia Minor, its practical remoteness from Italy, it is hard to realize the orientalism of Greece. There is no touch of orientalism in the Greece that we learned in school. The Orient is with us at every turn in the Greece that now is. | Greece is not in Europe, and in some aspects the ineffable Greek is nearer to the unspeakable Turk than we are to either. The kingdom of Hellas is a spiritual kingdom.

THE UNTRANSLATABILITY OF GREEK

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In his article on the Sleuthhounds (Ἰχνευταί) of Sophokles, in the *Revue de Paris* for August last, M. Théodore Reinach holds forth on the untranslatableness of Greek in the following terms:

Les poètes grecs sont proprement intraduisibles, et Sophocle est peut-être le plus intraduisible de tous. Sa langue, tour à tour hautaine et familière, foisonnante d'images, dédaigneuse d'une syntaxe rigide, riche en néologismes hardis et en impropriétés géniales, s'accommode mal de la robe "tailleur," de l'allure sensée et correcte de notre prose française. Et comment rendre dans cette prose le souple balancement des trimètres, la variété expressive des rythmes lyriques—sans compter le charme à jamais évanoui de la musique et de la danse, qui, dans une composition de ce genre, assez comparable aux comédies ballets de Molière, devaient constituer un des éléments essentiels de l'effet scénique?

The theme is not unfamiliar to the readers of the Journal, and the proof of the inadequacy of translation is an indispensable organon in the apparatus of every teacher. He who allows a student to rest satisfied with the dictionary equivalent of a Greek or Latin word is either shamefully ignorant or shamefully negligent. But it will be said 'The perfume is certain to escape, and all the lard of learning will not fix it.'

Be it so. But translation is necessarily transformation, even such transfusive renderings as have won unstinted admiration for Gilbert Murray, admiration which even hardened specialists cannot withhold. The life of Greek is there, we are told, that immortal life. If that is Greek, Greek is worth while, and perhaps here and there a soul may be won to the study of the original; and so in time we shall have a revival of Greek studies in wider circles. And believing this, Grecians rejoice and honour the mission of the inspired interpreter, who has chosen with true insight Euripides as his subject—Euripides, so much nearer to us than Sophokles can ever be, for Sophokles is more remote from us than either of the other two. Yes, life is there, throbbing life, but the manifestation is something else. We oldsters have witnessed all manner of developments in fruits and flowers. Our day has beheld the wizardry of Burbank. It is a great thing to be the Burbank of Greek poetry. But the old Grecian turns from the seedless this and the thornless that to the native growth, the woods ever fresh, the pastures ever new, the Deer's Bill of Fare, the diet of the Αἶγες of Eupolis (145).

Once in the Greek Anthology (244) it is hard to get out of it. When the flowers do not detain the reader, the critical thorns hold him like those that guard the ascent of | sunny Kronion at Olympia. One is tempted to emendation, one is tempted to translation—that very translation about which I have just echoed Reinach, and yet in that same article Reinach has translated a part of the Ἰχνευταί. And this reminds me that in justice to myself, as if that mattered, I ought to havc accompanied my characteristic (243) of Cory's version of εἶπέ τις Ἡράκλειτε as a failure with some show of *raison démonstrative.* The famous version, an English classic, is contained in a little volume of poems printcd without the name of the author at the Sunnyside (Orpington) Press in 1891. My copy was presented to me the same year by Edmund Clarence Stedman, and is thus doubly precious to me. The collection is called Ionica. I have renamed it Ionia, a much more fitting title for it than for the fraudulent Violarium of Pseudeudocia. For those who do not know the poem by heart I will reproduce the text, so that the reasons for the judgment passed in the Journal may be intelligible, if unpardonable:

> "They told me, Heraclitus, they told me you were dead,
> They brought me bitter news to hear, and bitter tears I shed.
> I wept as I remembered how often you and I
> Had tired the sun with talking and sent him down the sky.
> And now that thou art lying, my dear old Carian guest,
> A handful of grey ashes, long, long ago at rest,
> Still are thy pleasant verses, thy nightingales, awake,
> For Death he taketh all away, but these he cannot take."

To copy Bentley's famous dictum, 'A pretty poem, Mr. Cory, but you must not call it Callimachus.' It is much too puffy for that rather scrawny beauty; it repeats unnecessarily, it pads outrageously. The shift from 'you' to 'thou' can be justified by Shakespeare. A very pretty instance is to be found in As You Like It—the passage where Duke Frederick pronounces the sentence of banishment on Rosalind (Act I, Sc. 3). Cory's Callimachus gets tenderer as he remembers that he shall not see his friend again. Carian is a poor substitute for Halicarnassian. The Halicarnassians doubtless looked upon the Carians with some shade of contempt. ἐν Καρὶ τὸν κίνδυνον is a sneering Greek proverb. And finally 'Still are thy pleasant verses' keeps us waiting too long. We think of 'still' = 'silent' before we get to 'awake,' and we haven't to do with Wordsworth's 'still, sad music of humanity.' 'Awake' and 'live' are not synonyms, as everyone who has preached and lectured knows. The stricture on 'Still are thy pleasant verses' has been pronounced by a judge of such matters hypercritical. But it so happened that this counter-criticism came to me as I was reading Hornung's 'Fathers of Men,' a description of an English public school, which, to say the least, lacks the charm of 'Tom Brown.' In this book the task of translating Cory's Heraclitus into elegiacs is assigned to the hero, and this is what an accomplice makes of it:

> Muta silet vox ista placens, tua carmina vivunt. |

The joke (for it is a joke) is elaborately explained, as is the wont on the other side; but the possibility of the joke is the point, and I still think that the suspension of the sense is a serious drawback to the perfection of the poem.

THE CLOSE OF THE SECOND PYTHIAN

XXXIII 490

'Interesting and suggestive, if not convincing' is a convenient formula of which I have made frequent use in passing judgment on others, especially in the domain of conjectural emendation, in which, to be frank, somebody, if only the author, ought to be convinced (10. 87); and I was amused to find that this same convenient formula was commended to my own lips the other day in the latest volume of the *Harvard Classical Studies* (XXIII) by Margaret C. Waites, *The Allegorical Debate in Greek Literature* (p. 6) with reference to my interpretation of the riddlesome close of the Second Pythian. In this judgment she had been preceded by Nairn in the *Classical Review* for June, 1901, who says of my interpretation, 'Interesting but not convincing.' In his second edition of the Olympians and Pythians Fennell says, 'It is ingenious but thoroughly unsound.' Much more bearable all this than Bornemann's criticism in his triturating review of my Pindar, *Berliner Philologische Wochenschrift,* 1885, No. 26, Sp. 808, where he cites this interpretation as one of the very few original things in the book, translates it to shew its absurdity, and calls it 'zugleich charakteristisch und verfehlt.' 'Der unbefangene Leser,' he goes on to say, 'wird verwundert sein. Aber ich darf ihm und dem Herausg. zum Troste bekennen, dass solche Monstra in der herrschenden Pindarexegese nicht vereinzelt dastehen.' But since then Wilamowitz has disposed of | Bornemann in a single contemptuous sentence which has ground him to a finer powder than my Pindar furnished to his pestle. 'Puderet me mei ipsius si Bornemannis aliquid persuadere vellem' quoth Wilamowitz. And I said to myself in the language of Kydoimos, *ἀπόλωλ' Ἀθηναίοισιν ἀλετρίβανος*, though, to he sure, the parallel is unfair to Kleon. The fact is, I was not very much in love with my interpretation; and acting on my own principles, I ought to have suppressed it. The reason why Plato excepts Pindar from his censure seems to be that he is not dramatic. *ἀφηγηματικὰ μέν,* says Nicolaus Sophista in Rh. Gr. III 455 (Sp.), *ὅσα ἀπὸ μόνου τοῦ ἀπαγγέλλοντος προσώπου εἰσίν, οἷα τὰ παρὰ Πινδάρῳ,* to quote the first authority that comes to hand. But does this exclude self-dialogue such as we find in Homer? See Mure's Literature of Greece II 14, 1, quoted by Campbell, Theaet. 190 A. However, I was quite aware of the audacity of my construction of the scene, and before publishing it submitted the case to a literary friend[1] for the sanity of whose judgment I had great respect; and when he declared that he saw nothing absurd in it, nay, that it gave a rational explanation of the difficult passage, I greatly dared. Of course, I might have strengthened my position by adducing the puzzling shifts of Persius and Browning's parenthetic injections; but I have a certain reverence for Pindar, none whatever for Persius, and as for Browning I have already shewn that I am not in the least disturbed by the high and mighty prophecy he uttered in 1872, saying, 'Nor do I apprehend any charge of being wilfully obscure, unconscientiously careless, or perversely harsh.' The 'unconscientious carelessness' (240) has been proved beyond question, as well as the 'wilful obscurity' with which he veils his indecencies (215). No, I am not going to resort to Persius or Browning for the defence of Pindar, or rather of my interpretation of the Second Pythian. Since the publication of my Pindar the discovery of Bakchylides (47) has given a specimen of dramatic dialogue in the Θησεύς, to say nothing of the assaults that have been made on the Hegelian triad. We know nothing whatever about the delivery of the epinikia. A change of voices may have made the matter plain in the delivery. And a few years after the publication of my Pindar much attention was paid to the dramatic element in the Songs of Degrees. See Johns Hopkins University Circular, Feb., 1892, where we read, 'There are two voices in the opening verses of Psalm cxxi. The poet personates first a skeptic, then a believing Jew'—a perfect parallel to the Pindaric passage. I will not adduce the two voices in Ecclesiastes inasmuch as the second voice, according to Professor Haupt, is a later introduction. 'The genuine portions of Ecclesiastes,' he says,[2] 'are Sadducean and Epicurean. Stoic doctrines are found almost exclusively in the Pharisaic interpolations.'

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[1] William Hand Browne.

[2] [AJP. 26. 126.]

THEORIES OF GREEK RHYTHM

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'Out of these convertites,' says melancholy Jaques, 'there is much matter to be heard and learned,' and there is much to be learned from Professor John Williams White, who is a convertite and whose great work on *The Verse of Greek Comedy* (Macmillan) is, as he himself says, a manner of palinode. In 1878 he made the outlines of J. H. H. Schmidt's system known to such English and American scholars as were innocent of German by publishing a translation of Schmidt's Introduction. For this *amabilis insania* in propagating Schmidt's logaoedic theory he apologizes on the score of youth. Unfortunately, I can not plead the same excuse, for six years before Professor White, though apparently unknown to him, I had put forth in my Latin Grammar of 1872 a system of Latin versification based on Schmidt (167). At that time I had already reached the dead line of forty, but what they call the dead line of forty is really the 'dangerous age' spoken of by Karin Michaelis (32. 481), and I became enamoured of the system, so that when I undertook to edit Pindar I applied to Schmidt himself for his latest views on Pindar's metres, and received from his generous hand (ἀφνειᾶς ἀπὸ χειρός) the text of his unpublished Pindar, with his metrical schemes, as is duly set forth in the Introductory Essay of my edition. Shortly after my Pindar was published, Studemund, my charming Strassburg host of 1880, sent me his *Anecdota varia Graeca musica metrica grammatica,* and I remember it as one remembers one's first chill; but I shook off the impression until other cold douches supervened, and, while I clung to the faith, I found that an advocacy of the logaoedic system required a knowledge of music such as I did not possess, and so I withdrew sadly from the metrical field and consequently from the Pindaric field, for in the robustness of my faith I had robustly insisted on the mastery of Pindaric rhythms as a preliminary to the appreciation of the poet (Pindar, I. E. lxiii). I cannot read Pindar without stress, and he who takes away stress and hold 'e caelo deripit ille deos,' and I am left lamenting. Professor White tells us 'that the reaction against the logaoedic theory of Aeolic verse is very strong on the Continent; its waves have hardly as yet reached the shores of England and America,' but more than twelve years ago, in my *Oscillations and Nutations of Philological Study*,[1] I made my moan about what those wild waves were saying:

"Years ago one might have forefelt what was coming and some of us had to whistle our aforesaid equal bars to keep our courage up. It was with an | uneasy feeling that we noted the care with which the old metricians were resuscitated and no Westphalian or Schmidtian ought to be surprised to have the choriambi cantering over his head once more, to hear the triple watchdog growl of the molossus, or to see the banished antispast come back, the two long arms waving triumphant flippers at either end. . . . This special oscillation has prostrated many of us Greek scholars with deathly seasickness, and seasickness is apt to suspend all human sympathies. But we are not so immersed in our own troubles as not to note the oscillation that is going forward in other parts of the philological boat, as not to note the perpetual motion of the Saturnian, as not to note the 'Hebung und Senkung,' the 'Senkung und Hebung' of Germanic metres, and the ups and downs of English metricians, Guest in one decennium and Schipper in another. It is metre and no end, μέτρον ἄμετρον, all over the face of the philological deep."

Of the three Graces of Greek lyrical composition, two are hopelessly lost, two that occupy the foreground of the First Pythian. The footstep of the dancer is not seen, the voice of the singer is not heard—footstep and voice that obeyed the quiver of the lyre's strings—and the lyre itself is mute. The stately epitrites have lost their stride. We cannot conceive dance without footfall, we cannot appreciate music without its heart-beat. Take away ictus, take away stress, and we cannot understand the immortal figure of Pindar's eagle, τεαῖς ῥιπαῖσι κατασχόμενος. Is there no ictus in ῥιπή? Well, if the ictus must go, let it go, but not without a last sigh; and sighing is rising and falling—a manner of ictus after all—and if the ictus is not to be allowed in verse, there must have been ictus elsewhere. Of 'Arbeit und Rhythmus,' Arbeit alone is left, and I grant that there is no end of 'Arbeit' in metric, no end of work that we must respect in Professor White's crowning achievement of a long life of study. But the truth is the truth, and if he is right, we must acquire a keener sense of proportion than we have ever had, or humbly acknowledge that we are of too gross a nature to cope with the subtleties of Greek art. And we must read as we never read before Archilochos' command: γίγνωσκε δ' οἷος ῥυσμὸς ἀνθρώπους ἔχει. There is no life of ups and downs, only a life of longs and shorts.

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[1] [Johns Hopkins University Circulars, Vol. xx, pp. 45 ff.]

For all that and all that I have had much joy out of the methods that Professor White has renounced, and I have sought and fancied I had found the ἦθος of many measures in which it seems there is no ἦθος at all. True, it was a blow to me when Wilamowitz in his *commentariolum metricum,* took away all character from the Glyconic family (34). The character, it appears, must be sought in the music, which is lost, and what tricks the musical *tempo* can perform we all know. | Change the *tempo,* and Yankee Doodle becomes a dirge; and all our fancies as to the character of this metre and that are clouds like the old methods of interpreting Pindar, which, to quote the same high authority, have—thank God—vanished forever. When I read those fatal words, I rolled up my lecture on Sappho and thrust it into the columbarium in which repose my lucubrations on literary topics, for I had insisted at some length on the symbolism of Sapphic and Alcaic. Perhaps I shall be pardoned, if I reproduce the musings of thirty years syne, which prove so baseless to-day. And if all this egotism seems deplorable, let the reader—benevolent or malevolent—remember that the freedom of *Brief Mention* is all the reward I have for the dreariness of the editor's task (25. 490).

"Alkaios and Sappho are figured together on a well-known vase—Alkaios with sunken head, his lyre in his hand upright; Sappho with indignation had put her lyre under her arm—and in the famous picture by Alma Tadema the two singers are brought face to face. Mr. Wharton in his pretty book on Sappho has had the vivid countenance of Alma Tadema's Sappho engraved as a frontispiece, and the picture is one of the treasures of Baltimore. A semicircle of marble seats, veined and stained, a screen of olive trees that fling their branches against the sky, against the sapphire seas, a singing man, a listening woman, whose listening is so intense that nothing else in the picture seems to listen—not the wreathed girl in flowered robe who stands by her and rests her hand familiarly on her shoulder. Not she, for though she holds a scroll in her other hand, the full face, the round eyes, show a soul that matches wreathed head and flowered robe. She is the pride of life. Nor she on the upper seat, who props her chin with her hand and lets her vision reach into the distance of her own musings. Nor her neighbor whose composed attitude is that of a regular church-goer who has learned the art of sitting still and thinking of nothing. Nor yet the remotest figure—she who has thrown her arms carelessly on the back of the seat and is looking out on the waters as if they would bring her something. A critic tells us that the object of the poet is to enlist Sappho's support in a political scheme of which he is the leader, if not the chief prophet, and he has come to Sappho's school in Lesbos with the hope of securing another voice and other songs to advocate the views of his party. The critic seems to have been in the artist's secret, and yet Alma Tadema painted better than he knew. Alkaios is not trying to win Sappho's help in campaign lyrics. The young poet is singing to the priestess of the Muses a new song with a new rhythm, and as she hears it, she feels that there is a strain of balanced strength in it she has not reached: it is the first revelation to her of the rhythm that masters her own. True, when Alkaios afterwards sought not her help in politics, but her heart in love, and wooed her in that rhythm, she too had caught the music and answered him in his own measure."

And here follows the analysis of a much earlier date:

"The Sapphic strophe is the feminine complement of the Alcaic, and if you will examine the schemes of the two, you will see at a glance the resemblances and the differences. They are both logaoedic, different from the ordinary heavy dactyls and trochees in quantity, and in a sharper secondary stress on the part not under the chief ictus. These rhythms are much used in Greek whenever emotion rises, not above the prose level, but above the ordinary poetic level. They are the reigning rhythms in those portions of tragedy in which the agony has not been reached or has passed. They are the very rhythms for the quick Aeolian μέλος, with its rapid flight. Then the | number of bars are the same in the first two lines, and the mass of dactyls and trochees about the same. Take off the preliminary beat, and the measures are identical, except that the Alcaic pauses just before the end. But that preliminary beat makes all the difference. It gives the vigorous ascent, the manly preparation for the onset. . . . The man plunges into the Aegean Sea of passion, but he poises himself before he goes. The woman 'moveth altogether, if she move at all.' It is a symbolism of the fabled leap from the Leucadian rock.

"Another great difference is to be seen in the further development of the stanza. Five bars constitute a restless measure, a measure which cannot balance itself. Indeed, four is by far the most common measure in Greek poetry—so common that some scholars have attempted to reduce all the tragic rhythms to fours. Both man and woman begin with unrest—indeed, the man is more restless than the woman, if one may judge by these impatient poems. But notice that the man overcomes sooner. In the third verse the manlier element preponderates, and the rhythm is in fours. True, passion returns in the last verse, and with redoubled force, in the quick waves of the two dactyls, but these are held in check by the quieter trochees, and the two restless fives are brought to calm by the more sober fours. It is the rhythm of passion that has been overcome. But in the Sapphic strophe the restless rhythm is repeated thrice, and there is no peace, except the peace of exhaustion. The little clausula at the end is a last effort to repeat the characteristic movement of the verse—is, as it were, the incomplete echo of the cry of yearning love, of passionate invocation."

But however wedded one may be to the system represented by Schmidt, it must be confessed that in the domain of the non-melic verse it gives little help, and in the exact study of iambic trimeter and trochaic tetrameter, in anapaestic and dactylic verse, Professor White's labours will be welcomed by all scholars, whatever view they take of fundamental principles. This is the line which Bentley and Porson and other English scholars opened up to an admiring world; this is the line on which I was taught to work by my German masters, and many an hour of my student life have I spent in just such labours as those by which Professor White has earned himself an abiding place in the annals of metrical study. But those who have not learned to appreciate the exactness of Greek art, will turn away from these columns of figures, just as they underrate the value of statistical syntax, just as they are left cold by the mathematical formulae that control the proportions of a Doric column. The application of the infinitesimal calculus is a tribute to the finer artistic sense of the Greeks, and even the besotted slaves of the ictus can understand why certain combinations of shorts are forbidden, why the tripping tribrach must perform a manner of egg-dance, why tribrach may not precede anapaest and anapaest may not follow dactyl in the iambic trimeter, and why dactyls overlap forward when they overlap, and overlap backwards only when they fall from grace. Porson's law of the final cretic is one of the famous discoveries of what we may call the digital part of metric—*digitis callemus et aure.* The aural explanation, so to speak, is to be sought in | the greater unity of the verse, and if the rule applies only to tragedy, why that is one proof the more of the diversity of tragedy and comedy—a diversity which extends to origin as well as technique. And so we can understand why Professor White, who insists so much on metrical traditions, has espoused the seductive ἀγών theory, suggested by Bergk, carried on by Rossbach and Westphal, and demonstrated by Zielinski and Humphreys. One remembers how this ἀγών theory was scouted at first because of the utter lack of traditional evidence. One remembers the bubbly-jock protest of Kock, when it was first promulgated (28); and yet Professor White, who holds us to the law and testimony of the metres, accepts joyfully the whole system and has himself brought up from the silent past an unrecognized actor in Greek comedy.

Needless to say, no such fancies as the one I have recklessly exposed cloud the clear pages of such a wonderful record of work as Professor White's. But it would be doing him a gross injustice not to recognize amid the reserve, so characteristic of the man and his environment, abundant evidences of artistic sensitiveness. In discussing Merry's Aristophanes some years ago, I said that no commentator who neglects the metres of the poet can possibly reveal to the student all the fun (21. 232), and I might cover pages with extracts from Professor White's book, in which the lion smiles at the comic effects produced by sequences of longs and shorts. To give a few specimens.

P. 37, à propos of Lys. 256-65 = 271-80: 'the form admirably expresses the sentiment,—indignant but unavailing complaint of querulous old men in the strophe, and exultant but buffoon reminiscence of past glory in the antistrophe. Here, as in Av. 851 ff., metre is made the means of special comic effect.' Again (p. 44), 'the spoken trimeter approached as closely as possible to the speech of the man in the street'; and (p. 57), 'When a verse is divided between two speakers into four parts the effect is so odd as to be in itself eminently comical, which is the poet's intention.' (P. 63) 'The melodramatic <παρακαταλογή> <iambic> tetrameter <catalectic> differs notably from the recitative both in use and in form. It is found only in debates, in which feeling runs high and the language is violent, often approaching Billingsgate.' (P. 149) 'With keen appreciation of the incongruity of form and content <Aristophanes> uses the heroic line in ordinary dialogue.' (P. 161) 'This constant shift of melody and the introduction of periods in other rhythms, especially in the last part of the lyric <Thesm. 1015-55>, are well | adapted to express Andromeda's agitation and anguish.[1] And when Professor White contrasts the effect of the iambic tetrameter catalectic and anapaestic tetrameter, he unwittingly lends his sanction to the aberration of one who is οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ in the whole field. P. 369 he says: 'It is not without significance that Aristophanes in his *Equites,* designing to out-Cleon Cleon, has his famous blackguard in the second debate carry on in iambic tetrameters the argument which Cleon has begun in anapaests (Eq. 713 ff.: 843 ff.).' Here, at all events, is ground upon which we can meet (35):

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[1] Schmidt Kunstformen II, cccxxviii: Beliebige Formen folgen einander im buntscheckigsten Wechsel. . . . Zwei Sätze haben sogar eine Bauart, die in der classischen Poesie eine unerhörte ist, . . . dass sie hier vorkommt, wo Aristophanes eine verkehrte Compositionsart verspotten will, ist natürlich ein Zeugniss für die <oben> ausgesprochenen Grundsätze.

"Kleon is an heroic rascal, and evidently feels himself degraded by the necessity of fighting Agorakritos with his own weapons; but he cannot do otherwise, and the debate begun by Agorakritos in iambic tetrameter (v. 335) is necessarily kept up in the same; but when Kleon sets the pace (v. 763), he strikes out in the grand anapaestic tetrameter. But the chorus mischievously forces the controversy back into the iambic strain (v. 836), and we see how Kleon is again compelled to occupy the same unheroic level with his antagonist. At the close Agorakritos rises with the chorus to anapaestic heights. Kleon's fate is to dwell in indecencies forever, and his curse is to ply the same trade as Agorakritos had plied, iambic tetrameter and all—*οὐδὲν μέγ' ἀλλ' ἣ τὴν ἐμὴν ἕξει τέχνην.*"

And so, in view of all these glimpses that have made me less forlorn, in view of the vast service that Professor White has rendered the study of Greek comedy, I am quite resigned to my fate, and will cease to grate on scrannel pipes of wretched straw my lament over the utter destruction of the schemes in which I once took delight. *εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς ὑπακούειν*, for it is only an *εὐχή* after all, and it is sheer mockery in Professor White to prefix to a volume of 479 pages the motto *ταχύ γ' ἂν δύναιο μανθάνειν περὶ ῥυθμῶν.* It is enough to drive one to the acceptance of Reiske's emendation, *τάχα.*

NEGLECT OF PINDAR

XXXIV 109

The third edition of Wilamowitz's *Reden und Vorträge* (Weidmann) is enriched by the addition of five papers, to wit: the *Adonis of Bion,* the *Daphnis of Theokritos,* the *Festival of Demeter by Kallimachos,* the *History of Greek Religion,* and *Pindar,* the last named of which has naturally attracted me first as the work of one who both knows and loves the poet. It is an answer to the question, why of all the great Greek poets none is so little known, so little understood, as Pindar. It is a question I have asked myself, and answered in my own way. 'There is,' I have said, 'an aristocratic disdain in Pindar's nature that yields | only to kindred spirits or to faithful service.' Bold would be the man who in this democratic age should claim a kindred spirit. 'Faithful service' can still be found, but it is rare. But another requisite for the understanding of Pindar is the experience of a losing side, and so evident were the traces of such an experience in my Introductory Essay that the publishers urged me to change some of the phrases on p. xii (136), out of deference to the prevalent sentiment of the country, an amusing reminiscence in the genial light of to-day. It is this point that Wilamowitz urges in order to account for Pindar's unpopularity in Germany. 'In Germany,' he says, 'the past is studied chiefly from the historico-political side,' and it seems that the descendants of those who fought in the great War of Liberation have no sympathy with the man who went with his state, the man who Medized, as his religious teachers of Delphi were accused of doing—another historical parallel, as absurd as most historical parallels are. 'Auch sie starben für das Vaterland,' the inscription on the Munich monument to the Bavarians who perished in the Russian campaign, stirs no kindred feeling in the upholders of the German Empire, and Wilamowitz opens his praelection with a translation of Carducci's sonnet to Dante. Here is the original of what I dare not call 'Professorenpoesie,' even with the qualification with which Wilamowitz has guarded the unlucky phrase:

Dante, onde avvien che i vóti e la favella
Levo adorando al tuo fier simulacro,
E me su'l verso che ti fe' già macro
Lascia il sol, trova ancor l'alba novella?

Per me Lucia non prega e non la bella
Matelda appresta il salutar lavacro,
E Beatrice con l'amante sacro
In vano sale a Dio di stella in stella.

Odio il tuo santo impero: e la corona
Divelto con la spada avrei di testa
Al tuo buon Federico in val d'Olona.

Son chiesa e impero una ruina mesta
Cui sorvola il tuo canto e al ciel risona:
Muor Giove, e l'inno del poeta resta.

The German attitude towards Pindar is the attitude of Carducci towards Dante. Pindar's soul dwelt apart from the great cause of Greece against Persia, Hellene against Barbarian. His lofty praise of Athens has enhanced value coming from a Theban, but the liberation of Ionia left him cold. The Attic Empire threatened the independent existence of the little communities where his friends lived, the Athenian democracy was to him the | irreconcilable foe of the order in which he was rooted and grounded, and his art as well. His dislike for the Ionians shows itself in his treatment of that incarnation of the Ionians, Odysseus. He despised Archilochos, the master of Ionian poetry, and one of his most famous fragments shows that he would not accept the Ionian explanation of the eclipse of the sun. But it is our business to study the poet night and day, as Carducci studied Dante, and Wilamowitz's essay is an effective incitement to the study, and needless to say illuminating. As specimens of Pindar's art he has selected for translation the fragment (88) in which the new star Delos swims into the ken of the immortals; the narrative of the Tenth Nemean, enough of itself to put Pindar among the great poets of the world; the last part of the Third Pythian, with its proud vindication of the poet's art; the opening of the Sixth Nemean, the favorite of Wilhelm von Humboldt; and the close of the Eighth Pythian, Pindar's last poem and one of his very best —the σκιᾶς ὄναρ ἄνθρωπος poem, a shadow for us, a trailing cloud of glory for the poet. Wilamowitz's renderings have the swing of the translator. The broidery of Pindar is unattainable.

THE MONOSYLLABLE IN ENGLISH POETRY

XXXIV 115

In my far distant salad days we college boys used to repeat enthusiastically a poem by the late Joseph Addison Alexander, of Princeton, in glorification of the monosyllable. It begins, 'Think not that strength lies in the big round word,' and may be found in several collections, such as Dr. Bombaugh's Gleanings for the Curious (p. 102). Themes like these never die, and an article on the same subject from the Spectator has been going the rounds of the press. Alexander's poem is supposed to be a *tour de force,* like 'Swiss Family Robinson in words of one syllable,' but the English language does not require much forcing. There is a poem all in monosyllables by Chidick Tychborne, but there is nothing to shew that it is designedly monosyllabic. The Spectator has cited Tennyson. Why, if the writer had read Tennyson's In Memoriam with any attention he would have noticed that, while there is no monosyllabic stanza in the whole poem, in stanza after stanza the monosyllabic strain is broken by only one dissyllable. Miss O'Reardon, who is a student of English versification, informs me that long stretches of English poetry have yielded figures like these: Milton, a little more than seventy-six per cent of monosyllables; Dryden, seventy-three per cent; Pope, seventy-four; Johnson, seventy-three; Wordsworth, seventy-six; Coleridge, eighty (in the Ancient Mariner the monosyllables mount to eighty-four per cent); Byron, seventy-eight per cent. This monosyllabic character of the language is, as I have remarked elsewhere (186; 245) a decided drawback in the matter of imitating antique metres; but the difficulty is not quite so great as | it seems, because, as Sweet has emphasized, in any natural utterance words are run together by what Sylvester calls a phonetic syzygy. By a certain class of people this phonetic syzygy is avoided in the interest of clear articulation, but to a cultivated ear nothing can be more offensive than the pronunciation of 'at all' in two distinct syllables. Nearly a score of years ago a writer in the *Nation* uttered his protest against the innovation, and Fitzedward Hall, who at the time was working at *A* for the Oxford Dictionary, without stopping to read the protest and fancying that an attack was made upon the correctness of the expression, rushed into print, and in a long article (A Brace of Whims, *Nation* lxiii, March 8, 1894) proved triumphantly that 'at all' is good English. Among other examples, 'Swear not at all' stands out conspicuously—a command hard to obey in circumstances like these.

SAPPHO'S PERSONALITY

XXXIV 232

As Professor White's assault upon the logaoedic theory of Heinrich Schmidt tempted me a few months ago (273) to bring forth from its pigeonhole my 'put past'[1] lecture on Sappho, so Wilamowitz's *Sappho und Simonides* (Weidmann) has moved me to compare the bright light that Wilamowitz has shed on the poetess with the crepuscular vision of forty years ago. This new volume of Wilamowitz's is dedicated to the memory of Friedrich Gottlieb Welcker, and the author tells us how he followed to the grave the illustrious scholar whom he had never seen in the flesh; and as I am one of the few survivors of that distant time, I may be permitted to add my personal reminiscences to Wilamowitz's eloquent tribute. Welcker lived to a great age. Born in 1784, he died in 1868. In 1852, when I was one of those who gathered about the long table in the anteroom of the University Library at Bonn, he seemed to me—a lad not yet twenty-one—an ancient of days. A close contemporary of Boeckh, whose lectures I had followed a few semesters before, his bearing was that of an old, old man. He spoke slowly, deliberately. Whether his vision was impaired at that time I do not know, but he had the far-off look characteristic of the blind. At all events, he saw what we could not see. ἐπόπτης is the Greek word. What was clear to his mind's eye he tried to conjure up for us. The image of Greek antiquity rose like an exhalation from his discourse—a golden mist, as I have said elsewhere. The word 'sinnig' seems to have been made for him. He was gentleness, benignity itself whenever he was consulted by the young foreigner. A great celebrity, he was sought by visitors to Bonn, and I shall never forget how one sunny day as I was taking my usual walk in the Poppelsdorfer Allee, I was accosted by a young Englishman, who addressed me in a German not to be reproduced phonetically: 'Kunnen Ssie mir ouohl ssaggen, ouo dur Hur Professor Ouelcker bleibt?'

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[1] ["We like to see . . . *sepositam* (Tib. 2, 5, 8) <translated> by 'put past.' "—B. L. G., AJP. 8. 254, in a notice of Ramsay's Selections from Tibullus and Propertius.]

Sappho was Welcker's love. Whether he ever had another does not appear. He was a bachelor all his days, and his famous vindication of Sappho, written in his early prime (1816), has made him her knight for all the ages. Sappho is no lay figure. She is a personality, and Wilamowitz introduces his essay by a treatise on 'Persönlichkeit,' a word which like 'personality' in English has come very much to the front of late years. Goethe seems to have started the business in his West-östlicher Divan, and according to Wilamowitz, it is completely threshed out in the cultivated circles of German society, just those circles in which personality is often reduced to a minimum. Unless I am mistaken, even among people of English speech, 'personality' has gradually taken the place of 'character,' 'individuality,' 'idiosyncrasy'—idiosyncrasy, once a popular word. 'My father was a man of highly flavoured personality,' one was heard to say the other day. Twenty-five years ago he would probably have said, 'My father was a man of marked character.' Now, 'highly flavoured' tells the tale. It is an appeal to the subtle sense by which Laura Bridgman sorted clothes. Of course, 'character' and 'personality' are not synonymous. Eucken has a long discourse on personality in his 'Grundlinien zu einer neuen Lebensanschauung,' but I do not see that he has helped us much. In Goethe's famous lines, 'Es bildet ein Talent sich in der Stille, Sich ein Charakter in dem Strom der Welt,' the poet has given us in a few crystal drops all that can be condensed from the nebulosity of the philosopher. Wilamowitz tells us that the Greeks knew nothing of personality, that there is at most a faint adumbration of it in a passage of Aristotle. That can only mean that the ancient Greek had no word for 'personality,' just as he had no word for 'humanity' or 'humanism.' He would doubtless have shivered at the Modern Greek προσωπικότης and ἀτομιστικότης, but he had the thing, and one is tempted to shy at the subtle observer the comic missile of αὐτότατος. The first personality in Greek literature was Hesiod, as everybody knows, and Wilamowitz passes in review those whom he considers persons, those whom he considers types. About some of them there may be debate. There can be none about Sappho, θαυμάσιόν τι χρῆμα, to quote Strabo, whom one is almost ashamed to quote, so threadbare is the quotation; and it may be doubted whether it has been freshened up by Wilamowitz's calling Strabo 'der ziemlich philiströse Strabon.' One is almost tempted to search the Lüneburg heath of that highly respectable author for other sympathetic utterances. Of this *θαυμάσιον χρῆμα* Wilamowitz begins his discourse by a sentence which is comprehensible only from the Berlinese point of view, fully comprehensible only by those who have followed the processes of Berlin courts. 'When the name Sappho,' he says, 'is mentioned to-day more people will think of sexual perversion than of a great poetess.” Krafft-Ebing, and Mantegazza are not unknown to the Western World, and Paris is said by Parisians to be a poor second to Chicago, but, after all, the prevalent Anglo-Saxon conception of Sappho is that of the poetess, and her fabled love for Phaon—a natural love—has at least in the popular mind eclipsed the sinister interpretation of burning Sappho's affection for the maidens of her school. The vindication of Sappho has led Wilamowitz through sewage in which few but professional | classicists—a race with imperforate nostrils—will care to follow him, for it rests upon the proof that 'Lesbian love' is something other than it is commonly supposed to be, something too vile to be associated with the name of the world's greatest poetess, something so vile that Horace has put it in the lowest sink of one of his malodorous epodes—a thing not to be elaborated, or rather allaborated, orally or otherwise.

DAUGHTERS OF THE TEMPEST-FOOTED MARES

XXXIV 238

It is more than twenty-five years since I heard an eminent man of letters in a public discourse attribute to Pindar the well-known line of Simonides on a victory with the mule-car: *χαίρετ' ἀελλοπόδων θύγατρες ἵππων.* I marvelled that a man of his rare culture should have spoiled the old story recorded in Aristotle, Rhet. III, c. 2. But the other day, turning over the pages of Landor's Pericles and Aspasia, I discovered the source of the error. In a letter to Cleone, Aspasia, an Ionian woman and therefore not inclined to favour Pindar, is supposed to write:

'Pindar never quite overcame his grandiloquence. The animals we call *half-asses,* by a word of the sweetest sound although not the most seducing import, he calls "the daughters of the tempest-footed steeds." My eminent man of letters was a great admirer of Landor's, as I knew, and doubtless more familiar with Pericles and Aspasia than with Aristotle's Rhetoric. But what of the translation 'steeds,' a recurrent trouble (207; 219)? If 'steed' is a 'stallion,' as it is, ἵππων is not to be translated 'steeds' but 'mares,' unless indeed one should prefer the Scottish 'she-horses'; for mules, the cross between the jack and the mare, are meant, and not hinnies. The hinny, which is the cross between the stallion and the jenny, is seldom bred. It is a poor affair, and the two hybrids are very different. 'The hinny neighs like a horse, the mule brays like the ass. The mule's ears, tail and general aspect are asinine. The hinny more nearly resembles the horse, is of slighter build and of strength inferior to the mule,' and, which is even more to our purpose, its lack of speed was notorious in antiquity. Pliny says of it (N. H. 8, 44): effrenis et tarditatis indomitae. The racers on coins are distinctly mules, not hinnies—as, for instance, on a coin of Messana, figured in my Pindar (p. 170). One cannot help asking: Is not this lesson in translation a lesson in eugenics?

THE WHITE ROBE OF THE CLASSICAL SCHOLAR

XXXIV 241

In the Preface to his Wonder Book, Hawthorne says that 'classical myths <are> capable of being rendered into very capital reading for children. . . . So long as man exists, they can never perish; but, by their indestructibility itself, they are legitimate subjects for every age to clothe with its own garniture of manners and sentiment, and *to imbue with its own morality.*' How easily all impurity may be made to fall away from Greek mythology, especially in the refined air which Hawthorne and his companions breathed, has been signally exemplified by an extract from Emerson's Journals (viii, p. 26), to which my attention has been called by a friend who is curious in matters philosophical. From this extract I learn that Ganymede was known to the great thinker only as a cupbearer—only as a male neat-handed Phyllis. How else could he have 'delighted' in Martial II 43, 14, 'as showing the elegance of self-service, his own practice'? If my Pindar should ever reach another edition, which is unlikely, I shall know how to annotate virginibus puerisque, | O. I 45: τωὔτ' ἐπὶ χρέος, and I am surprised that Professor Post should not have included in his selection Martial IX 41, XI 73. Surely the phrase 'left-hand marriage' would not offend the most fastidious. To the initiated all this 'dainger d'estre trop coquebin' simply illustrates a danger to which the classical scholar is not exposed. Your classical scholar is clad in the white robe of the operating room and his indignation is stirred only when some pedant like Browning takes advantage of the ignorance of innocence (239).

TRANSLATION OF AUTHORS OF THE GREEK RENASCENCE

XXXIV 364

Of the two rival translations of Philostratos mentioned in the last number of the Journal (34. 235) I have read only Mr. Phillimore's (Oxford, The Clarendon Press), which has tempted me to re-read Philostratos himself, whose Apollonius of Tyana is the subject of an old paper of mine, to be found in my out of print and out of mind Essays and Studies. The literature on Apollonius has grown greatly since the date of my little study, as may be seen from the conspectus of the principal works referred to in Mr. Phillimore's Introduction—a rather elaborate and decidedly lively essay of 126 pp. The bibliography does not undertake to be exhaustive, but the omission of my slight paper does not count, for the only real contribution of that performance | to the subject is my reinforcement of the contention that the life of the Tyanite was not intended to be a parallel to the life of the Nazarene. St. Paul, I maintained, furnishes a closer parallel than does our Saviour. Louis Dyer's chapter in his Gods of Greece might have had a passing notice and there are other monographs that an Italian bibliographer would have included in his list; and as Mr. Phillimore is very airy and very modern I cannot help missing some reference to Flaubert's Tentation de St. Antoine in which Apollonius is a commanding figure.

With their artificial elegance, their spasmodic liveliness, their peculiar diction, the authors who belong to the Greek Renascence present hard problems to any translator who understands his business. Lucian, for instance, is so modern that there is a strong temptation to render him in terms of the slang of today, and yet such a procedure is not justifiable. In the matter of Greek Lucian sticks close to the cultivated language of his time and though he laughs at pedantic Atticists, he does his Syrian best, just as in the matter of English real Americans do their American best. A generation ago an illustrious lexicographer told me sadly that the only people who cared about English were the Americans and the Scotch, and Mr. Lawrence Jerrold has recently contended in contravention of current opinion that the really original American is 'delicate, traditional, self-analytical, furiously refined,' that he is much nearer to Henry James than to Walt Whitman, and that his leading characteristic is subtlety. Philostratos, like Lucian, is not a pedantic Atticist. His Greek is wide open to the criticism of the modern specialist, but Mr. Phillimore sneers at those grammarians who make such ado, for instance, about the *nominativus pendens* which is so marked a characteristic of Philostratos, as it is of Aischylos—a queer meeting of extremes. Fingering slaves are all those, in Mr. Phillimore's judgment, who pick out peculiarities of syntax and diction that do not lend themselves to translation. To judge by his Introduction, Mr. Phillimore is not unaware of the difficulty of his task and, if he has not deliberately tried to make himself an Avatar of Philostratos, he has translated him in what he conceived to be the style of that renascent author. To use his own language with regard to the Apollonius of Philostratos, his rendering is both donnish and modish, the 'modishness' somewhat overdone, as is apt to be the case with University men who wish to be thought knowing at all hazards. In short, the translation is what reviewers call 'spirited,' 'racy,' 'up-to-date,' indeed, so 'up-to-date' that the next generation will probably need a glossary just as Droysen's Aristophanes requires scholia in order to be appreciated. However, Introduction and Translation are of a piece and there are hints that the jauntiness of | style is natural and not assumed. But nothing is farther from my mind than to make an elaborate study of Mr. Phillimore's translation either as to its general style or its trustworthiness in detail. Translations are too easy game to be fair game. To one who feels the original every line is open to cavil and a single word may start a page of comment.

REMINISCENCES

XXXIV 366

ἧλιξ ἥλικα τέρπει. I am frankly interested in my coevals and I remember reading with peculiar interest certain papers on life in London by George Augustus Sala, a somewhat older contemporary of mine, the founder of the Temple Bar magazine. Temple Bar had not fallen before the march of improvement when I first saw London—it was in 1853—and the Coal Hole in the Strand with its presiding genius, Chief Justice Nicholson, mentioned by Sala, is a vivid memory to me—to whom else? The seniors of the people who chirrupped the praises of Helen at the Skaian gate spoke softly to one another—*ἦκα πρὸς ἀλλήλους ἔπεα πτερόεντ' ἀγόρευον*—for fear lest the Trojan youngsters might laugh at the ecstasies of the oldsters and say one to another, 'Who would have thought the old men to have had so much blood in them?' There are very few of my contemporaries at the Skaian gate, and those of us who are left have become impervious to criticism and speak their minds freely. Such an one is Frederic Harrison, born within the same sennight with myself, whose *Autobiographical Memoirs* and *Among My Books* have a personal interest for me, as they bring back scenes in my own life and books that I read at the same age. It is both amusing and instructive to see how seldom he has revised his youthful prejudices. Hesiod was dull to him as a boy and Pindar stodgy and Hesiod has continued dull and Pindar stodgy to the end. 'Stodgy' is a hateful word, little used by Americans, and I am not a fit judge of the 'stodginess' of Pindar, but I may be allowed to protest against the ascription of 'dulness' to the Works and Days. How any one can find the Works and Days dull passes my comprehension as it would have passed my comprehension before the days of Eduard Meyer and Schwartz and Rand. The *Theogony* is a problem of another sort and the interest in it is professional rather | than popular. Even classical scholars who are not especially concerned with mythology are prone to neglect it, and as commentaries on such subjects are apt to be overloaded, one welcomes Wolf Aly's edition, which is one of the Geffcken series of *Kommentierte Griechische u. Lateinische Texte* (Heidelberg, Carl Winter). The text is beautifully clear, the notes a marvel of succinctness, and to the practised eye succinctness reveals more than the trailing robe, and our day is not indifferent to the slit skirt —that bequest from those φαινομηρίδες, the Spartan belles.

PERSONAL TRAITS OF DEMOSTHENES

XXXIV 367

In Professor Humphreys' edition of the *De Corona* (34. 234) which has started and revived in me many strains of thought and fancy, the reader will find figured the new reconstruction of the famous Vatican statue of Demosthenes. 'The hands folded with the fingers interlaced agree with Plutarch's description (Dem. 31) of the bronze statue erected by the Athenians a short time after the death of the orator.' The gesture is a gesture of passionate excitement which needs no interpreter, no reference to encyclopaedias s. v. χειρονομία. Demosthenes has been speaking vehemently, the himation has slipped from his shoulders, he is weary of his effort, his hands are clasped in protest against his physical weakness, against the weakness of the state. It was easier, as Quintilian noted (I. O. xi 3, 17), for the Greek to let his himation slip from his shoulders than for the Roman to bare his bosom as Mark Antony did—violent gesture which Cicero censures in the 'divine Philippic' (43, 111): Tuum hominis simplicis pectus vidimus. The bared shoulders, the clasped hands, give us the male counterpart of the picture in Petronius, c. 17: retexit superbum pallio caput manibus inter se usque ad articulorum strepitum constrictis. . . . The contrast to Aischines, *ἐντὸς τὴν χεῖρα ἔχων*, has often been emphasized—a contrast which I have found reflected even in syntactical problems, such as the deictic use of the article with proper names, such as the use of the coupled negatives *οὐ μή* (23. 137). According to his statue Aischines was a fine figure of a man. He had a soldierly bearing. He might well be not only a son of Atrometos, but *ἄτρομος* himself in the clash of arms. Of course, none but those who belong to the class to whom war is sweet—*γλυκὺ δ' ἀπείροισι πόλεμος*—can sneer at Demosthenes for being swept away by the receding tide at Chaironeia. The contemporary gibe at Kleon who fled at Amphipolis was not reechoed in aftertimes when one of Demosthenes' clients boasted of his connection with the descendant of the general who fell in battle with the foe (Dem. 40, 6). But Demosthenes was doubtless an excited combatant in the field as well as on the bema. 'He was ever a fighter,' says his biographer of Jebb (151), | and Jebb was not a martial figure; and one brings to mind Macaulay's famous description of Luxembourg and the Prince of Orange at the battle of Neerwinden: 'It is probable that, among the hundred and twenty thousand soldiers who were marshalled round Neerwinden under all the standards of Western Europe, the two feeblest in body were the hunchbacked dwarf who urged forward the fiery onset of France, and the asthmatic skeleton who covered the slow retreat of England' (Hist. of England, vol. 4, p. 24). I have often wondered, by the way, whether there was not some especial significance in the fact that Demosthenes is called the son of Demosthenes. One might at all events imagine that, unhealthy himself, he came of unhealthy stock. The eldest son usually bore his grandfather's name, but the eldest son may have died a sickly infant, or the father, presaging an early death, may have called his only son after himself to save the name, for Demo- ran in the family. The puny boy, the *βάταλος*, the Miss Nancy of his enemies, was brought up by his mother, doubtless embittered by the refusal of Demosthenes' guardian to take her to wife as in duty bound, and everyone knows the danger of being brought up by women. If in after life such nurslings become emancipated, they go too far. The same thing has been noted of the sons of the frocked of the other sex. Ministers' sons are proverbial—unjustly so—but here again people only note the striking exceptions. I have known emancipated Friends to swear as did Demosthenes, and not so aptly, and Demosthenes swore more freely than any of the Attic orators. He had in him, as I have said, a spice of the blackguard. His language at times is positively shocking, but it is to be noted that Professor Humphreys, who was a soldier in his day, does not apologize for him as did Professor Goodwin. These things have an unwholesome attraction for tenderly nurtured boys, such as was Demosthenes, and I am reminded of Persius, who was brought up by his mother and his sister and his aunt, and whose 'occasional crudity of language is the crudity of a bookish man who thinks that the sure way to do a thing is to overdo it.' 'Feminine training,' I have said, 'is not without its disadvantages for the conduct of life. For social refinement there is no better school; but the pet of the home circle is apt to make the grossest blunders when he ventures into the larger world of no manners, and attempts to use the language of outside sinners. And so, when Persius undertakes to rebuke the effeminacy of his time, he outbids the worst passages of Horace and rivals the most lurid indecencies of Juvenal' (Introduction to Persius, p. viii). The physical parallel of Demosthenes with St. Paul is not new, but it may be noted that both orators drew their imagery from the ring, and it is just those that cannot boast of what an old Virginian teamster called 'physical fixins' who delight in such exhibitions of strength. The most enthusiastic student of the battles of the Civil War I have ever heard of was a cripple from birth.

BIBLIOGRAPHY

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Prefaces are seldom read, except for the sake of reviewing a book without reading it and more's the pity. They are often redolent of nationality, redolent of personality. Not the least attractive of the opuscula of Gottfried Hermann are his prefaces. They enable one to understand better the great alumnus, the jibbing alumnus of the Leipzig School—Ritschl—and when one reads Freeman's prefaces, what could be more human—or, if you choose, inhuman—than his blunt utterances? They are the man himself. In his History of Sicily he says:

"Amid such a mass of extracts in different languages, I have done what I could to secure accuracy of writing and printing; but the task is hard. My eyes are not so strong as they once were, and a wrong letter or accent, if it does not altogether change the look of the word, easily escapes notice, even with glasses. In the little Hebrew that I have had to bring in, I have tried hard to put *Resh* and *Daleth* in their right places, but I would not be sure that I have always succeeded. And I am afraid that other errors may lurk in the book."

This self-help, this self-service Emerson admired so much (286) is very Britannic, is very Freemanic. He had done the best he could. Let it go at that. There is nothing of the distress that your American feels when he blunders at baseball, at football, in the boat race. No sleepless nights disturbed the repose of the squire of Somerleaze, the professor at Oxford. A distinguished Greek told me once that he had suggested to those who had charge of the Liddell and Scott Lexicon the advisability of revising the accentuation of that indispensable manual—which sorely needed it—and the comparatively trifling expense rendered necessary by such a revision met with instant and almost contemptuous rejection.

And then again in an early part of the same preface Freeman says:

"From the most obscure *Abhandlung* or *Programm* or *Dissertation* we are sure to learn something. There is sure to be some fact, some reference, some way of putting something, which one is glad to come across. The pity is that there is no way of marking outside on which page the precious morsel is to be found. And no man can undertake to find out every pamphlet and every article. And, when one has found what is wanted, it is sometimes forbidden to buy the number that one wants, unless one chooses to buy a whole volume that one does not want. Yet the Englishman is sure to be found fault with if he misses the smallest scrap of the whole 'litteratur' of any matter. In this our High-Dutch friends are sometimes a little unreasonable."

Unreasonable or not the High-Dutch masters who have dominated American scholarship for two generations have made a command of the 'litteratur' an imperative obligation on this side of the water and their Italian disciples are bibliography-mad. In a recent Italian work of less than three hundred pages, a | work too of popular character, there is an Indice Bibliografico, chronologically arranged extending from 1840 to 1911 and containing some 130 numbers by which the author professes to have been especially helped, to say nothing of the general works on Greek literature and the commentators on the Greek tragedies involved in the investigation. To be sure, as I have pointed out more than once, bibliographies are not always honest. Books are cited as authorities which have not even been opened, but a bibliography is needful and what an American editor when sending out to the learned world a costly and pretentious edition of a classic would dare to pen a sentence like this in which Mr. Mooney dismisses the subject of 'literature' in the preface to his Apollonios (Longmans, Green & Co., $4.50): "The literature on Apollonius is very scattered and in many cases quite unprocurable"?

THE GREEK GENIUS

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There may be a diversity of opinion as to the value of addresses and popular lectures; there can be no diversity of opinion as to the disproportionate drain on the time and energies of the orator and the lecturer, as well as on the patience of the discerning portion of the audience. When the author of these performances re-reads them after the lapse of years—nay, it may be after the lapse of months or weeks—he is apt to be seized with an immense disgust. If rashly committed to print, they are perpetual reminders—unhappy reminders—of the necessary conciliations of benevolence and the trivial jests which every American audience demands. And so I congratulate myself whenever I have withstood the temptation—and there is always a temptation—to bring these epideictic affairs of my own before a wider public, one that is not moved to sympathy by the living presence of the performer. They are things that perish with the using, or ought to perish with the using. One such praelection was extorted from me some months ago, and, in order to acquit myself, without unnecessary interruption of my regular work, of what seemed an inevitable duty, I took for my text a book which has had a certain vogue among those who have a vague fancy for Greek and like to have their predilection justified, like to have some professional scholar tell them what to think, but more particularly what to say, when they encounter the sneers of those who regard this whole line of studies as obsolete. But before I had completed my task, I bethought me of reading the criticisms that had been made of Mr. Livingstone's volume, *The Greek Genius and Its Meaning to Us*, and found that the work had been satisfactorily disposed of by those organs of opinion for which I have respect; but it was too late to change my subject, and so I set my teeth and said to myself: Si vous y êtes, comme ie pense, donnez un peu plus de volée à vos cloches—memorable words addressed to an ancient and ineffectual performer in one of Balzac's Contes Drolatiques, unread by me for fifty odd years. So true is it, as I had urged on a similar occasion (Hellas and Hesperia, p. 84), that the words that come up to us in time of stress are not always the words of the mother-tongue. In short, I was in for it, and did my best under the circumstances. And there the thing rested, and I bade my little discourse keep company with my other temporary trumperies. The long vacation came on. All my arrangements for the Journal had been made, and, like the man in Blair's Grave, I was sitting at ease in my possessions, when I received an intimation that one of my reviewers | might fail me. I did not 'run to each avenue and shriek for help'—a vain proceeding at that period of the year—but in order to fill the possible gap I executed myself and made a summary of my rejected address, which I thought might serve as a review. Meantime the danger passed, and I was left with another time-wasting performance on my hands; but as in its revised form it was meant for publication, I consign it to its doom and give it a place among the unconsidered trifles of *Brief Mention.*

Hardly a number of the Journal appears without some fling at translations and translators, ungenerous flings, as some may deem them; but I am jealous, and jealousy is cruel as the grave. Similar is my attitude towards books concerning the Greek genius, which are multiplying like translations, and like translations set my nerves quivering. Neither class of performances do I look at except under dire compulsion such as forced me to read Mr. Livingstone's volume, which has found its public.

The book is clever—cleverness is even cheaper now than *bel esprit* was in Molière's time—il n' y a rien à meilleur marché que le bel esprit maintenant—but it is an inexpressibly irritating book to a man of my make-up. There is too much kowtowing in it. By reason of a long life of study and an environment that makes for personal independence, I am averse to any form of kowtowing, and while the whole world was making obeisance to that deft manufacturer of counters that passed current for coin of the realm, Matthew Arnold, I did not hesitate to object to such phrases as 'Conduct is three-fourths of life,' whereas it is the whole of life—if indeed life is *βίος*[1]; and I am sorry that my friend Professor Goodell has accepted Matthew Arnold's definition of poetry as a criticism of life. Poetry is a criticism of life, but it is so much else. Matthew Arnold having had his day, Mr. Livingstone kowtows now to Nietzsche, who is all the rage, now to the Heavenly Twins after this fashion. 'In Germany,' he says, 'Professor von Wilamowitz-Moellendorff' (I miss the Ulrich), 'in England Professor Murray, have entered into the Greek mind to a degree impossible to previous generations'—generations to which I belong. Now, I yield to no one in my admiration of both these Hellenists; I am grateful to them both, but not to the extent of prostration, and I should not have bracketed them as Mr. Livingstone has done. 'Castor gaudet equis,' and Gilbert Murray's poetical genius suggests a Pegasean parallel, and

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[1] '"Conduct,"' Mr. Warren remarks (<*Republic of Plato, Books I-V*> p. xxvi), 'as we now all know, "is three-fourths of life."' 'As we *now* all know'—and so this text from the gospel according to Matthew Arnold is gravely cited, as if the world had waited for the advent of Mr. Matthew Arnold to be told that *βίος* is *βίος*! Every time that sentence is quoted I think of Mr. Arnold as the unjust steward who said 'Take thy bill and write fourscore.'—AJP. 11. 126.

pugnis is not inappropriate to Wilamowitz; but the Berlin scholar ought to stand alone. |

No doubt the process of the ages brings with it a fuller appreciation of Hellenism, and of this process Wilamowitz and Gilbert Murray, each in his kind and degree, are conspicuous interpreters; but, after all, in the interest of the rank and file of Hellenists I maintain that the relation of the Grecian to things Greek is personal. The old scholar who loved Greek before Wilamowitz was born, who preached the glory of Greece when Gilbert Murray was in his cradle, finds it hard to kiss his hand to new luminaries—a proceeding forbidden in the Bible—though, to be sure, the *Udalricium sidus*[1] can hardly be called a new luminary. It was in this spirit of independence that I took 'The Wooing of Roxane' for the title of the discourse I am now editing, and compared myself to the inarticulate Chrétien of Rostand's Cyrano de Bergerac—Chrétien who loved Roxane with every fibre of his healthy being, and must have chafed when his fellow-admirer expressed his feelings so much better than he himself could have done. How I rejoiced when Chrétien achieved the kiss of which Cyrano only caught the air when it was blown to him! In order to grow old gracefully, we are told, it is necessary to be a little behind the fashion, and yet in espousing the cause of Chrétien against Cyrano I might consider myself as up-to-date, for in a figure I am pleading the cause of intuition against intellection. Still, if I am up-to-date, it is because of the inevitable cycle in ways of thinking. The same old issues recur, as the same old jokes recur, and the problem of the universe is a new edition of Hierokles, which I read seventy odd years ago in the Graeca Minora. Only the type is not so clear as the old, the ink is not so black. The grammarian, the student of rhetoric, encounter the same antitheses everywhere. Herakleitos, to adapt an old illustration of my own,[2] with his eternal flux is ὡς, is 'how,' and answers to the impressionist. Parmenides with his everlasting one is ὅτι, is 'that,' and answers to the idealist.

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[1] In my youth the planet Uranus was still called Georgium sidus—a loathsome piece of snobbery.

[2] AJP. 28. 354. Comp. 10. 472.

The sophists juggle with 'how' and 'that,' the artists in speech put ὡς for ὅτι to avoid the yawn between two vowels, and bid philosophic systems go hang. Even Plato, who begins with δῆλον ὅτι, winds up with δῆλον ὡς. Impressionism wins the day. Dionysios, the pedantic teacher of rhetoric, Dionysios, Usener's *magistellus* (91), analyzes all his orators. Lysias, for instance, he tells us, has all the virtues of style, purity of diction, clearness, conciseness, vividness. The arrangement of his narrative is faultless; he knows how to assume the character of the speaker, and touches the rôle he assumes with sympathy; but after all this analysis, Dionysios is forced to declare that in a question of genuineness he has to rest his judgment on an indefinable χάρις, that χάρις, which in the case of Demosthenes, becomes | a still more untranslatable αὐτάρκης χάρις. In point of fact he sorts his orators by a sense that is more subtle than the processes of chemical analysis; and thus we arrive at a conclusion which is supposed to be the last word of modern thought, and when we arrive, we find that we are living with Walt Whitman's animals who do not analyze, we find that it behooves us to worship and fall down and kneel before the Egyptian Anubis, to whom the world is a smell-scape.

But really this is nothing new to me. Many years ago I insisted that the way to understand Pindar lay through synthesis, not through analysis. Keeping step with genius is a subtle process. All keeping step is subtle, and the advocate of impression against intellection might quote Livingstone to his purpose, for Livingstone agrees with all the fashionables in turn. Now he is an analyst, anon an impressionist and if it were worth while I could make him plead with me the case of Chrétien against Cyrano. Only it is distinctly not worth while. One of our foremost Pindaric scholars, Fraccaroli, has advocated the doctrine that Greek poetry began to decline when consciousness came in (15. 503); and one of his compatriots, Bodrero (197), maintains that the coming of Sokrates was the downfall of the true philosophy of life, and evidently has no more respect for the son of Sophroniskos intellectually than old Cato had politically, and Mr. Livingstone seems to be of the same mind—the Nietzschian mind. The true Greek genius reveals itself in the early period. And then he proceeds to analyze what is unanalyzable, and presents us with a number of Notes of Hellenism. Somehow he reminds one of the Sylva Nuptialis of Nevizan, a poem well known to students of such matters. I am not a student of such matters, but I happen to have a copy, and I was amused to find not long ago in a lending library intended for virgins and boys a French translation of the same poem. It is a poem in which the thirty points of female beauty are catalogued with an unsparing minuteness that reminds one of Alkiphron (1, 39). This production of Nevizan's, by the way, came up to my mind again the other day, when I read how a young woman in one of those eugenic debates now so common claimed for herself physical perfection. But despite eugenics, people will not mate on that basis, and I bethought myself of what Mrs. Humphry Ward says in one of her novels. if they may be called novels, that a woman may have all the endowments that could make the ideal wife for such and such a man; and then comes along a girl that has a way with her, and that girl triumphs over the embodiment of all these admirable qualifications. |

Now, Hellas is to me the girl that has a way with her, and I don't want her physical and moral and intellectual charms catalogued by Mr. Livingstone or any other writer. According to Mr. Murray's deliverance, in the *Yale Review,* Vol. II, No. 2, The Tradition of Greek Literature, these charms are largely to be divined. They are not all revealed in the literature that we possess, for, as he urges, we are unhappily dependent on the selection made by unqualified persons of a later day—monks and the like—so that the true springs of Hellenic beauty are to be discovered only by the divining rod of poetical geniuses—such as Mr. Murray himself. Let us thank God that something is left for us poor moderns.

But that is an aspect of the problem of Hellenism that is not discussed by Mr. Livingstone, and would hardly be discussed by him at any rate, as he has narrowed his range to the earlier period, to what he considers the characteristic period; and it is in this domain that he undertakes to circulate his Notes of Hellenism. Of course, it may seem strange that I should object to this, for I am a determined analyst, and I have described my proper occupation as the chemical analysis of Greek style. And, which is worse, some years ago I wrote a chapter on Americanism and Hellenism, in which I claimed for Americans all, or nearly all, the characteristics of the ancient Greeks of Mr. Livingstone's (and Nietzsche's) best period. Here are Mr. Livingstone's headings: The Note of Beauty, The Note of Freedom, The Note of Directness, The Note of Humanism, The Notes of Sanity and Manysidedness. Now, we Americans are free, we are direct, we are full of a kindly humanity—no people more so. We are sane, too sane to be taken in by Mr. Livingstone's catch-words. We are manysided, and if one misses the note of beauty, what race of men ever made greater sacrifices to achieve the vision of beauty than we Americans? The poor school-teacher scrapes together all her living for a sight of the wonders of art and nature on the other side of the Atlantic, to the immense surprise of Europeans themselves and the immense profit of hotel-keepers. And if this were not enough, M. Bergson has recently given us a certificate exchangeable for the Note of Beauty.

But all this analysis is in vain, and my own analysis was not very seriously meant. The chapter may be set down as one of my elaborate jests, and I was frank enough to say at the outset that I was at a loss to characterize Americans. It was plain enough that I did not pin my faith to the three apostles of Americanism there cited—Professor Brander Matthews, Dr. Henry van Dyke, and President Butler. Of these Professor van Dyke, | although his special mission to Europe was to tell Europeans what manner of men we Americans are, nevertheless omitted two of the most salient characteristics of our people, 'our peculiar versatility and temperamental resiliency,' to use the elegant language of a reviewer in the *Nation*. Sooth to say, I should not have had the courage to carry out my somewhat sophistic parallel, if I had read the following account of an interview between M. Paul Bourget, who explored America some years ago, and Mark Twain—American of Americans.

'There isn't,' Mr. Clemens is reported to have said, 'there isn't a single human characteristic that can be safely labelled American: there isn't a single human ambition or religious trend or drift of thought, or peculiarity of education, or code of principles, or breed of folly, or style of conversation, or preference for a particular subject for discussion, or form of legs or trunk or head or face or expression or complexion or gait or dress or manners or disposition or any other human detail inside or outside that can rationally be generalized as American.'

What Mark Twain has said of America and Americans may be made to apply to Hellas and the Hellenes, and he who should scrutinize closely Mr. Livingstone's characteristic of the Greek genius will find that there is no consistency in his doctrine, that he tries to be on both sides of the fence at the same time. Our pilot's boat yaws frightfully. The trouble about Mr. Livingstone is the trouble that affects many persons imperfectly acquainted with Greek. They mistake silences of language for absences of character. A flagrant instance of this is the footnote in which he tells us that there is no recognition of personality among the Greek thinkers—just a faint trace of it somewhere in Aristotle—a remark which I have dealt with in a recent *Brief Mention* (283). He might as well abandon the note of humanism, because the Greeks had no word for humanism, as writers on 'Humanität' have pointed out. But that would be quite in line with the charge brought against the French that they have no 'home' because they have only 'foyer' and 'chez soi'; but they have the thing in a deeper, truer sense, and guard it with more jealous love, than the Briton who packs off his boys to school at the earliest possible date. How often does 'humanity' occur in Shakespeare, whom Mr. Livingstone has credited with Wordsworth's 'Still, sad music of humanity'? Failing to punctuate[1] 'still, sad' (268), he has left me still sad at the spectacle of the gyrations of this interpreter of the Greek genius. Euripides, the human, is still Euripides the human, though we can't translate Mrs. Browning's epithet into Greek. Mr. Livingstone makes merry over those cramped intellects, those befogged brains that after ten years' study cannot give any account of the characteristics | of the Hellenes, except that the Greeks did not have the same appreciation of scenery that moderns have. He laughs at this solitary characteristic, but does not stop to shew that the same thing is in line with his own method. Solvitur ambulando. A visit to the sites of Greek temples would forever dispel such nonsense. But comment on all Mr. Livingstone's pronouncements would carry me over the whole field of Hellenism, and as he is preaching the same gospel that I have preached for more than half a century, I ought to be as generous as St. Paul tried to be in like case.

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[1] I am sorry that I cannot lay hands on a special monograph concerning the oxymora of the Lake School, in which 'still music' would naturally figure.

So much for Greek, for it is indeed ungracious in these days, when the love of many waxes lukewarm, to find fault with any encomiast of Hellenic studies; but one more protest must be entered. Greek is not to be extolled to the disparagement of Latin, and Mr. Livingstone's outgivings as to the Latin language and Roman literature have aroused in me such feelings of resentment as are not yet outworn. The classics were to have been my avocation, not my vocation. Perhaps they are still, but whilst I adored Greek from my early childhood, it was something to be adored, not to be mastered, as it is yet; and when the question of livelihood came up, Latin was to have been the business of my life. But it turned out otherwise. Still there was great joy in my Latin work, and I 'nourished a youth sublime'—in human life nothing but youth is sublime—on both Latin and Greek poetry; and the Latin nourishment stood me in good stead during the darkest days, which were also the noblest days, of a long life—the days when the elect among the combatants North and South lived on a plane lifted far above the meannesses of to-day. And so I brush Mr. Livingstone's sneer at the Roman poets aside. Grecian as I am, I would not give them up for any resuscitated Alexandrians, and when, now many years ago, Mr. Postgate (4. 209) called Ovid an inferior Cicero in verse, I resented the characteristic as I afterwards resented Daudet's criticism: Ça un poëte? Tout au plus de l'infanterie montée (121). Meantime Cicero has come back (42 f.), and the *nimium amator ingenii sui* has struck chords in me that have never ceased to vibrate. Just after the war I was called on more than once out of the depths of the gloom and defilement of the reconstruction period for inscriptions in honour of the loved and lost, and responding to the cry 'Scalpe querelam' for a monument to the memory of the lads of one Virginia school, I bade the head-master carve upon the tablet,

<Hi> bene pro patria cum patriaque iacent,

the lament of Briseis for her brothers in the Heroides. That note of despair has been lost in the louder music of our new nationality, but it lingered long; and when shortly afterward (1867) I | sought to build up the waste places of my people in the humble ways of educational endeavour, I set down [1] as a fitting example of the nominative of the infinitive,

Non tam turpe fuit vinci quam contendisse decorum est.[2]

All that is left of it to-day is 'contendisse decorum est'; and when I read the other day that there is to be a monument in honour of the Yale men who fell in the war, whether on the Union or on the Confederate side, I said to myself: What better motto for the joint monument than the 'contendisse decorum est' of the 'inferior Cicero in verse,' 'the mounted infantryman' among the winged brotherhood?

AEGEAN DAYS

XXXV 105

Aegean Days. Such is the title of Professor Manatt's book (London, John Murray). I also have had Aegean days, too few of them, and as I read I sigh with old Alkman, βάλε δὴ βάλε κηρύλος εἴην, and I do not stop to ask what βάλε means [3]—Baal [4] or another—and I do not beg D'Arcy Thompson to enlighten me as to the identity of the κηρύλος with the kingfisher.

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[1] [In the Latin Grammar. Compare the third (Gildersleeve-Lodge) edition (1894), § 280, 2, (*a*).]

[2] A correspondent . . . called the attention of the Editor of the Journal to the fact that there were seven feet in my quotation from Ovid, Met. ix 5-6, apropos of the Civil War. Who . . . would have needed the lesson, and what reasonable man would expect an inscription to indicate the end of one verse and the beginning of another?—AJP. 35. 234.

[3] Syntax of Classical Greek 396 read: a <not yet, perhaps never to be,> unriddled βάλε.

[4] Lange suspected βάλε in Alkman of being a Lydian reminiscence of Baal parallel with εἴθε = εἰ θεός.—AJP. 27. 335.

The wings of a dove will answer as well as the wings of the Phaedrus. A book like this wakes memories, rouses yearnings. I fish out of the recesses of my desk the note-book in which I jotted down the stages of my sixty days in Greece, and I find that on the twelfth of May 1896 a wave of the Aegean curled over into my pocket, and wellnigh obliterated the record—not too legible before. But it was after the twelfth that we lay off Andros for several hours, and I see once more the white houses climbing up the steep slope, sit once more in the kapheneion of the hospitable villagers, and gaze at the strange slate walls of which I made a rude drawing at the time. Andros has been nearer to me ever since, and I am glad that Professor Manatt made his summer home on the island, and entered into the life of the people, as few foreigners could do. The classical scholar is always seeking the old in the new, but the new has its rights. Somehow excavations always stir a regret for the life that has been displaced; and Professor Manatt's story owes its special charm to his familiarity with both worlds—his sympathy with the homely present and his love of the ideal past. But I must not linger on Andros as not so long ago I lingered on Poros (261 ff.), nor yield to the temptation of recalling my memory of a day on Delos—a day of fasting by reason of the γλύκισμα of the day before; but for all that I climbed up Kynthos, which 'lifts its awful form' three hundred and seventy feet above the level of the sea, and wondered if Aristophanes would have called it ὑψικέρατα Κύνθον, if he had ever been there, to say nothing of Vergil's literary geography:

> per iuga Cynthi
> Exercet Diana choros, quam mille secutae
> Hinc atque hinc glomerantur Oreades.

There was no room on the summit of Kynthos for all the members of Dörpfeld's company. At least most of them thought so. But for the curiosity of the thing I must not suppress a note I made on the chapter headed A Modern Greek Pilgrimage, in which Professor Manatt describes the panegyris on Tenos, and tells us how the church of the Panagia Phaneromene 'is as full of votive offerings as ever was the Epidauric temple.' Among these votive offerings 'hangs,' he says, 'a big silver ship, and here is the story':

'A great ship overtaken by a storm sprang a leak, and was going down. The captain called upon the Virgin of Tenos to save him from sinking, and forthwith a great fish appeared, swam into the hole, and neatly plugged it up. The ship came into port with flying colours, and here you have it in solid silver, with the great fish in fine gold. On my asking when this occurred, my friend replied without a wink: "Oh, but a few years ago."'

But a few years ago I made a pilgrimage to Bristol, moved thereto by the *force majeure* of one who wished to see the home of Edward Colston, the great philanthropist, the head of her house. In Bristol there are memorials of Edward Colston on every hand, among others a bronze statue, the pedestal of which is enriched with tablets of bronze illustrative of Colston's career, and bronze dolphins at each corner. On one of these tablets is to be seen the great ship neatly plugged by a great fish. The fish is the dolphin, the same 'philanthropic creature,' as the ancients called him, that figures at the four corners of the pedestal and on the Colston coat of arms. This story of the singular deliverance of one of Colston's ships is still told, and listened to without a wink. Why not? Nor am I the one to wink.

Aegeus is Poseidon, as everyone knows, the Old Man of the Sea who will not let me go; and so I must make one more note on *Aegean Days*. I would fain let that note pertain to Keos. What a trinity—Simonides, Bakchylides, Prodikos; but Lesbos must have the preference this time. Writing of Pausanias some years ago I made the trivial observation that the copying of guide-books did not preclude actual vision (*Atlantic Monthly* 79, 1897, p. 637). Planning a visit to Italy years before I was able to carry out my purpose, I laid in a supply of guide-books—Murray and Förster being the chief. It is to me quite conceivable that even in these days of the supremacy of Baedeker a traveller might have recourse to those ancient manuals, in which much will be found that Baedeker passes over; and to this day I sometimes look into the fourteenth edition of Reichard's Passagier auf der Reise . . . durchweg berichtigt und ergänzt bis zum April 1849—my guide, philosopher and friend of 1850-1853. Now, Sappho needs the setting of Lesbos, and lecturing on Sappho | thirty odd years ago, I introduced my talk by quoting Symonds's lush description of the island. I had no means of knowing whether Symonds had ever visited 'Mytilini' or not, and took for granted that it was a literary vision. Symonds's phrases are haunting, and I was interested to find that in a recent work on the Island of Lesbos by an accomplished scholar who knows Sappho's home intimately, Symonds's words are blended with those of a far less ambitious description of the island. Here we have Polemon and Pausanias over again.

SEXUALITIES

XXXV 107

The first botany put into my childish hands was based on the sexual system of Linnaeus. De Candolle seems to have been unknown to the compilers of that far-off time, and we played innocently enough with pistils and stamens and seed-vessels—as innocently as we read the Second Eclogue of Vergil. We were not of an age to see the poetical side of the Vegetable Kingdom. We were not introduced into the Botanic Garden of Erasmus Darwin, and some years were to elapse before I read Jean Paul Richter's profound reflexion that the ways of the flowers are not as our ways, that the chaste lily spreads her bridal bed under the eye of the sun and hides her mouth in the darkness of the earth, whereas we—. It is not so long ago that I chanced upon some verses of a minor French poet —I cannot recall the name, but the verses themselves linger in a sadly capricious memory:

Heureux les palmiers! Leurs amours
Vont sur les ailes de la brise
De l'amant inconnu[1] toujours
À l'amante toujours surprise.
Rien de réel ne vient troubler

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[1] If one must quote, absolute exactness is a paramount duty; and so I apologize for quoting from memory . . . a poem by Armand Renaud on the theme of Dioecious Love . . . where l. 3 for 'inconnu' read 'ignoré.'—AJP. 35. 235.

L'idéal essor de leurs fièvres.
Ils ont l'ivresse du baiser
Sans avoir à subir les lèvres.

And I wondered whether this Epithalamium of the Dioecious might be of service in the modern method of introducing young children into the mysteries of sex. But unless I am misinformed, the botanical method is no longer in vogue, and the instruction given is much more direct and practical. The advance in education is something portentous. When I first taught Aristophanes to advanced classes, a deeply religious student of mine excused himself from attending my analysis of the Lysistrata. Last summer a modified version of the Lysistrata was enacted as an amateur society play in a most refined environment. In the early days of our Baltimore University, Professor Goodwin of Harvard, who had made a special study of Plato's Republic, was invited to lecture on the ideal | state of the great prose poet. When he came to the fifth book, Goodwin refused to discuss a system which substituted for the family circle 'the regimen of the stock farm.' To-day, in the *Journal of Heredity,* the organ of the American Genetic Association —no longer the Breeders' Association—Professor Alexander Graham Bell tells us How to Improve the Race, and how to overcome in a measure the restrictions which the laws of society impose on the propagation of the species. It is an illuminating essay. It reads not so much like a book of the Republic, as like a chapter of the Laws in which Plato recognizes the metes and bounds of tradition; and it is interesting to observe that the plaintiff who succeeded in defeating the eugenic laws of Wisconsin made as part of his plea a point that was anticipated by Plato. True, the judge before whom the case came decided that there was nothing unconstitutional in the law that confined examination to one sex; but Plato,—or was it Philip of Opus?—who knew his Lokrian girls (9. 458 ff.), insists on the inspection of both, though not to the same extent —a distinction applauded by Montaigne. If matters go on at this rate, I shall be able to bring before the world my sexual system of the cases (317), the only satisfactory solution of that difficult branch of syntax—a problem which has started me on this whole line of reflexion.

It may be remembered by some readers of *Brief Mention* (32. 479) how eagerly I seized upon Freud's theory of dreams, as bridging the gap between optative and potential, and how heartily I welcomed the view to which I had committed myself years ago. Since then the same great psychologist has founded a Journal called *Imago, Zeitschrift für Anwendung der Psychoanalyse auf die Geisteswissenschaften* (Leipzig u. Wien, Hugo Heller) which deals with the most interesting problems in the most interesting way, and Freud's interpretation of dreams embraces the whole dream we call life. The root of the matter is traced back to the erotic dream, and in the whole system the sexual nisus is almost distressingly prominent, so that one is constantly reminded of the tense situation in the Lysistrata, to which popular play I have just adverted. The speech of Aristophanes in the Symposium, considered from this point of view, gains in philosophic depth. The preference of daughter for father, of mother for son, is explained by the Aristophanic theory, as it is explained by the Freud theory, which goes back to the bifurcation of the sexes. Applications to the phenomena of language will at once suggest themselves, and the day may yet come when the art of speaking and writing correctly, the old definition of grammar, will be taught under the title of sex hygiene. We need no longer dread the true interpretation of active and passive, and supine will no longer be a meaningless word; herein lies, as I have hinted, the ultimate theory of the cases, herein the doctrine which evolves the potential out of the optative, whereas Brugmann-Thumb leaves the choice open, optative out of potential, potential out of optative. To me the wish is father *to* the thought, which is not the same thing as the wish is father *of* the thought, and the bifurcation comes with the masculine negative οὐ and the feminine negative μή. The eternal feminine wins. Freud's theory opens a vast perspective and, if I were younger, I might say with Platen, 'Frei steht die Folge jedem. Ich fliege voran.' But I think of Rembrandt's 'Time clipping the wings of Love,' and I leave the course open to those who are born to a freedom of discussion and expression impossible in the distant times I call my own.

NESTOR

XXXV 113

In these days of the linotype—a Baltimore invention, by the way—the great dailies have ceased to call attention to a new dress. They have followed Goethe's advice, and are born anew every day. The new dress of a periodical printed from movable type is still an event for printer and for publisher. The Greek fonts, procured at considerable expense and trouble from the other side, have not lasted my time, as I thought they would; and the call for fresh type came from the enterprising firm which has had charge of the typographical fortunes of the Journal from the beginning. It is a sign of life, of courage somewhere. My only fear is that attention will be called, not to the persistence of the Journal, but to the age of the Editor, and I shall be moved to protest, however ineffectually, as I protested publicly some years ago, against the opprobrious epithet of Nestor. 'To me,' said I, 'Nestor is the only hateful character in the Iliad. In the Odyssey he is more tolerable. In my eyes the chief merit of Nestor is the witness he bears to the realism of Homer. Lord Hartington yawned when he delivered his first speech in Parliament. Homer must have yawned when he composed one of Nestor's long discourses. If Homer nods, it is in response to the nidnod-nodding of Nestor. If Homer is a bore, it is when he | tells us how Nestor holds Patroklos by the antique substitute for the buttonhole until he spins out his yarn about his own youthful exploits. In vain does the son of Menoitios protest *οὐχ ἕδος ἐστί*. But the grievance of grievances is that Nestor has left a name to be fastened on every man who, to avail myself of the schoolboy's translation of *μετὰ τριτάτοισιν ἄνασσεν*, has the opportunity of making an ass of himself in the sight of the third generation. Juvenal cites Nestor as a deterrent answer to the prayer: Da spatium vitae, multos da, Juppiter, annos; for he survived Antilochus, he survived everybody and everything except his self-complacency.

> "The lamp of our youth will be utterly out,
> but we shall subsist on the smell of it;

And whatever we do, we shall fold our hands
  and suck our gums and think well of it.
Yes, we shall be perfectly pleased with our work,
  and that is the perfectest hell of it."

A Shakespearian reminiscence of Kipling's. 'Let me not live,' quoth he, 'After my flame lacks oil, to be the snuff Of younger spirits' (All's Well, i, 2). It is this self-complacency that makes Philokleon in the Wasps so loathsome as he hiccups out: 'The older fellow floored the younger chap'—ὁ πρεσβύτερος κατέβαλε τὸν νεώτερον. It is this self-complacency that takes away any pleasure I should have in contemplating the Teniers-like interior of the Nestorian cabin, and the portrait of fair-tress'd Hekamede, whose functions were limited to setting the table and drawing the bath and mixing the liquors of this garrulous prototype of Old King Cole, who showed his vigour by the ease with which he raised his punch-bowl. Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν. True, this is a favorite quotation of mine, but it is not because of Homer's truth to human nature and the persistency of senile vanity, but because of the Attic article ὁ γέρων therein contained (S. C. G. 514). Next to 'Nestor' comes 'Dean.' When Dean Stanley was pressed by some American women for a definition of 'Dean' he said that a 'dean' was the head of a 'chapter' and a 'chapter' was a body headed by a 'dean.' To be the dean of one's profession is nothing more than the culmination of a chapter of accidents that have carried off better men.

TRANSLATION

XXXV 368

Angelo Taccone, the well-known student of Greek lyric poetry (25. 353), and editor of Bakchylides (27. 481), has published a special translation of the *Fourth Pythian of Pindar*—the ode that has tempted so many hands. In one of those pithy sentences that enliven his *Bibliographie pratique* (35. 109) M. Masqueray says: 'Pindare n'est grand poëte qu'en grec'; and apropos of Pindar I have been guilty of some reflexions on the subject of translation generally (I. E. xxvii).

This pessimistic attitude, however, has not kept me from occasional lapses into the practice of that fascinating art, though I have left directions in hugger-mugger to inter all those specimens of a misplaced activity. A judgment of translations is almost necessarily limited to the transfer into one's native tongue, and I do not arrogate to myself any such similar sensibility to the idioms of the various foreign languages with which one has to deal in literary work. In the latest edition of his *Kunst des Uebersetzens* Paul Cauer considers Wilamowitz's renderings as well as Bardt's eine erfreuliche Erscheinung. Hildebrand is of a different opinion. When noted scholars differ, who made me a judge? Bardt, for instance, whose rhymed translation of Horace's Satires has reached a fourth enlarged edition, may be right in choosing the 'Knittelvers' for his rendering of Horace's Iter Brundisinum instead of the normal decasyllable employed in other satires (C. Bardt, *Die Sermonen des Q. Horatius Flaccus,* Berlin, Weidmann). It 'crisps my nerves,' but I am not entitled to an opinion. And so in Taccone's case I can only | say, as I said in the case of Fraccaroli (15. 502), that Italian seems to me an exceptionally good medium for a translation of Pindar. What interests me in Taccone's version is his interpretation of the ode in which he emphasizes the rôle of Euphamos and avoids the blunder of identifying Jason with Damophilos. Jason, he says, is held up to Arkesilas as a model of generosity to an enemy, a worse enemy than Damophilos could ever have been. In the apologue Taccone takes the oak to be Damophilos, but he reads into the parallel the suggestion made by other commentators in connexion with the Jason-Damophilos business that there is a covert warning lest Damophilos, if rejected, might make a desperate attempt to win his repatriation by force of arms. This carries an old man back to the time of the carbonari and the professional Italian *esule.*

THUCYDIDES

XXXVI 102

What have I not lived to see, if only from afar. My memory goes back to the Seminole War, and as a child I went to Fort

Moultrie in order to get sight of Osceola; but the hero was not on exhibition that day. I was only to see his grave; and from that time on war has followed war—almost every one brought to the consciousness by personal interest or personal contact with the actors. I have lived through four years of the Civil War—more than four years, if one counts prelude and postlude of the great red game. I know the life of the fireside and the life of the field. The conditions of the present wrestling-match —the grimmest of the ages—are different, but at bottom war is the same. I think of the scholars that have taken the field on this side and that. Some of them I know personally. I understand them. Paul Cauer's Grammatica Militans, ominous title, is on my study table. I open the last number of the 1914 Jahrbücher, and learn that he is in the field. Ilberg tarries by the stuff. To judge by my own | experience the man in the field is the happier. The first article is by Wilhelm Nestle. It deals with Thukydides. This is my Aristophanic year, but Aristophanes means the Peloponnesian War, and the Peloponnesian War is the pivot about which so much of my work as a teacher revolves. The note-books from which these trivialities are taken bear Aristophanic titles—*σκαριφισμοί, κοσκυλμάτια, πομφολυγοπαφλάσματα*, but of the two interpreters of that typical struggle I find myself turning from the comic mask of the 'baldhead bard' to the grave countenance of the historian; and Thukydides shall be the chief contributor to the *Brief Mention* of this number.

Nestle's article is a companion-piece to his Euripides (23. 111) and is called *Thukydides u. die Sophistik.* To him Thukydides is the 'Geschichtschreiber der griechischen Aufklärung,' as Euripides is the 'Dichter der griechischen Aufklärung,' though the natures of the two rationalists are far different. Thukydides' rupture with the traditional religion is more complete than that of Euripides, whose poetical soul longs every now and then for the old faith (30. 227). Thukydides simply ignores the gods <E caelo deripit ille deos>. A striking contrast is Herodotos, who, while he could not withdraw himself from the mighty movement of the times, went no farther than a rather tame rationalism, <after a fashion that reminds one of Pindar and Palaiphatos>. But for Herodotos the moral government of God abides; <for him an increasing purpose runs through the ages>. He looks upon the world with the artistic vision of Aischylos or Sophokles, rather than with the cold eye and cool blood of the investigator of history. <He is, in short, a good Church of Greece man (38).> Thukydides' programme is not the momentary diversion of hearer or reader, but the ascertainment of the truth (τὸ σαφές). <Only τὸ σαφές is not τὸ ὄν. It is non-committal, as is so much in Thukydides.> This bent toward the real, this *Wirklichkeitssinn,* shews itself, says Nestle, in the pragmatic character of Thukydides' work and style. <If the world were only agreed on the meaning of 'pragmatic'!> It is not necessary, therefore, to advance as an explanation the northern barbaric blood that flowed in his veins (cf. 255), as did Wilamowitz, <despite the fact that Karl Blind claimed him as a German, and the other fact that the Holkham bust has the type of an English gentleman—an untranslatable type>. This makes him, according to Nestle <and a thousand others>, the first historian in the modern sense, <despite the deliberate limitation of his vision, which forms a striking contrast to the | wider sweep which makes Herodotos akin to the historians of to-day>.

Thukydides' passion for the truth is not a flame, but a hidden fire. He is not a propagandist. In religious matters he maintains <the> reserve <of the superior person>. He recognizes religion as a power; <he would have recognized it in Cromwell and his Ironsides>. When he develops his own views, he refrains from any religious philosophy. Note the eloquent silence in his introduction. But we must remember that the philosophic content of his work resides in the speeches, and we must not attribute to him the sentiments of his characters. He is a dramatic poet. His work is an historical drama, as Otfried Müller puts it. <Indeed, Mr. Cornford frankly calls him 'mythistoricus' (146).> Far different are his δημηγορίαι from the discourses of Herodotos. Like the tragic poets, Herodotos uses his *sermones* to open our vision into the dealings, <into the *poscaenia*>, of the divinity. Thukydides, like an apt pupil of the sophists, builds his speeches in the main on the ἀντιλέγειν business, but in spite of his art we can see behind the mask of the speaker the clear and serious eye of the writer. <A difficult matter, Herr Nestle, if it were not for the simple rule given by Bury. According to Bury, the harder Thukydides is to understand, the more perverse his style, the nearer are we to the real Thukydides.> Like the sophists, Thukydides is averse from speculative philosophy. Antiquity has called him a pupil of Anaxagoras, and branded him as an atheist, <though, to be sure, ἄθεος does not mean atheist in the modern sense>, but there is no Νοῦς (with a capital N) in Thukydides. Earthquakes, inundations, volcanic eruptions, eclipses, tempests, are mentioned, but only because of their historical consequences or their effect on popular belief; nor does he spare the superstition of a statesman and a general of whom he thought so highly as he thought of Nikias, <though what he really thought of Nikias is another story>. His famous description of the plague shews how thoroughly trained he was in the observation of natural phenomena—<a vivid description, indeed, in which modern physicians have seen every kind of contagion, bubonic plague, syphilis, what not?>. All that happens is to him the working of an unvarying machine. He believes in the 'Gesetzmässigkeit alles Geschehens,' and we trace in him the teachings of Demokritos. The law of uniformity that he recognizes in the world without, he recognizes also in human nature, which the sophists regarded as the proper study of mankind. The soul of Sophistic is intellectualism. | There is no ethical judgment of actions—no good, no bad, no ὕβρις, only 'right' and 'wrong' in the sense of adaptation of means to end. His whole terminology is intellectual, not ethical. σύνεσις was the watchword of his time. πρόνοια is human foresight, not divine. In his ζήτησις τῆς ἀληθείας he discards myth and anecdote, <though he is not proof against *bons mots*—Who is?>. For him there was no golden age; nor any speculations as to primitive man. He is on his guard against exaggeration of former exploits. To him the Peloponnesian War was greater than the Trojan. He uses his Homer as evidence of social and cultural conditions, and recognizes an advance, <though there is no divine plan for the education of the race, no modern God in History, no ratchet-wheel movement from without>. No myths of the gods. No enthusiasms about heroes. The Trojan War he considers historical. <If he lived in our day, he would have escaped the sun-stroke (157).>

In Nestle's opinion there was no recognition of a 'sittliche Weltordnung,' no sublimation of Τύχη into Providence, <no ἰοχέαιρα Τύχη, no Διὸς πλαγὰν ἔχουσιν εἰπεῖν (82)>. Chance is sheer chance, <not even as Swinburne has it, 'chance central of circumstance'>. Cult and violations of cult are mentioned only when they are significant for the course of events, nor always without an intimation of the insincerity or the weakness of those who used them or were swayed by them. For the whole brood of soothsayers, the whole apparatus of oracles, he does not pretend to disguise his contempt, <any more, say, than our orthodox friend Aristophanes>.

τὸ θεῖον is a mere δόξα. The only rule to follow is the φύσις ἀναγκαία, the inviolable rule to which the world within is subject, as is the world without. There is no ethic even when a definite personality speaks. <Why then make allowances, as Nestle bids us do?> The God Pan has nothing to do with panic, <any more than the σχῆμα Πινδαρικόν has to do with Pindar>. Scares are catching, that is all. The Spartans march to the sound of the fife, not for the sake of τὸ θεῖον, but simply because of the psychological effect of music <a familiar doctrine from Tyrtaios to Rudyard Kipling—but no details are given as to the character of Dorian moods and Lydian airs>. Crime and punishment—everyday themes with the Sophists—are discussed in the speech of Diodotos: πεφύκασί τε ἅπαντες καὶ ἰδίᾳ καὶ δημοσίᾳ ἁμαρτάνειν. <But ἁμαρτάνειν is not to be rendered 'Verbrechen' (35. 368) as it is rendered by Nestle.> Human nature is prone to make mistakes—so prone that no law, no νόμος—<for νόμος is not 'law'>—can check it. Such is human nature, and such it will ever be. The only wickedness is weakness of judgment. The trouble must be met by intelligence—<Jefferson's remedy>. Punishment as vengeance, <I will repay, saith the Lord>, as a deterrent, as a means of reformation, is naught. τιμωρία and κόλασις are naught. 'Tis a pessimistic creed: σύνεσις cannot make head against ἐπιθυμία. φύσις gets the better of νόμος more and more. He says, as Euripides says, μέγιστον ἄρ᾽ ἦν ἡ φύσις. <Nay, he is one with Pindar in the exaltation of φύσις, and Isokrates was to be one

with both.> Thukydides is an aristocrat at heart. Nestle has not recognized any special use of the ἀρετή in Thukydides. He employs it, we are told, in the usual significance of the word. <But the Thukydidean theory reduces it, as I have said, to 'efficiency' (35. 368)—the adaptation of means to an end. ἀρετή consists in getting things done. It lacks moral content as much as does its antithesis ἁμαρτία. νόμος is Use and Wont. Its sway was recognized by Pindar, who made it an absolute rule —νόμος τύραννος>. The law of nature is the rule of the stronger for the world without. It is also the law of the world within. Might makes right. The only check is the inevitable law of decay—the inevitable ups and downs of life. The whole scheme is dramatically worked out in the debate between Melians and Athenians. The Athenians are ruthless in the proclamation of their programme. Thukydides points no moral. <It is the old, old story—An nescis longas regibus esse manus? The Melian Aphrodite is powerless. She has lost her arms. What Athens was to lose afterwards matters not—the awful sequel of the 'Wille zur Macht,' of which one hears so much nowadays.> Classen would have us believe that Thukydides is following the lines of documents preserved in the archives of Athens, <a notion begotten by German practise>. Nay, says Nestle. The dialogue is a sophistic debate in which the traditional view of the course of this world is upheld against the real laws that regulate the currents of events. It is an ἀντιλογία, which, however, leaves us in no doubt as to the side which Thukydides accepts <we must not say Thukydides 'favors'>. But form and content go back to sophistic exemplars, to Gorgias, to Euripides. We hear the echo in the ἀγών of the Clouds; and the anonymous Athenians of the Melian dialogue find their spokesman in the Kallikles of Plato's Gorgias and the Menon of the Anabasis. In political life the doctrine 'Might makes right' is accepted as the practical formula. Moral indignation is out of place in calculating the forces of history. Nietzsche interprets the dialogue as Nietzsche might | be expected to interpret it. <Indeed, Nietzsche, whose boyhood was influenced by Theognis (33. 106), may in riper years have been inspired by Thukydides (22. 232).> Nor does Nestle spare us the inevitable parallel of Machiavelli. <Unfortunately, Thukydides

offers no parallel for the trumpet-note of Petrarch, which forms the memorable close of ‘Il Principe’—a note that resounds and will resound through the ages so long as there is such a thing as nationality.>

This brings us to the chapter of Thukydides’ attitude toward the parties of his day. He is no believer in political Utopias. Himself an aristocrat, he maintains his independence of oligarchs and democrats alike, and declares himself in favor of the compromise government of the Five Thousand as the best he had lived to see <a bitterer sarcasm than is to be found in Tacitus>. Ὁμόνοια was the watchword of the time, as it is the title of a discourse of Antiphon the Sophist, whom Nestle is inclined to identify with Antiphon the statesman, whom Thukydides praises as he praises Nikias <both eulogies open to interpretation, for as Nestle himself says, all Thukydides’ estimates of character are based on political evidence, quite apart from what we should call moral standards>. <Ὁμόνοια, by the way, is the name of one of the two great squares of Modern Athens (Place de la Concorde). One wonders what Thukydides would have thought of the Greeks of to-day.> The Epitaphios of Pericles is a glorification of Athenian culture, of the Athenian spirit—not of Athenian political life. Nestle seems to think that Thukydides favored the régime of the μέσοι πολῖται, <but for that matter Pindar has been claimed for the same régime (I. E. xxvi), and with as much foundation>. His ideal—if he had any ideal—was the one man rule of Perikles. For the ὄχλος, the πολὺς ὅμιλος, he does not disguise his contempt. It is simply a force to be used. Thukydides as the aristocrat could hardly have been, thinks Nestle, in sympathy with Perikles’ praise of liberty and the equality of all the citizens in the management of the State. These are real forces, not to be underrated so long as they are swayed by genius. The trouble is the inevitable tendency of democracy to the one man power—a τυραννίς in fact, if not in name. Perikles, Kleon, Hyperbolos are the masters; <their rule was a monitory and minatory rule>. As for foreign relations, Thukydides recognizes <as all antiquity recognized, as the language itself shews> that war is the rule and peace the exception. <Ares holds the scales, the grim χρυσαμοιβός, as Aischylos calls him.> The balance of power is the balance of fear—τὸ ἀντίπαλον δέος. <The doctrine | holds to-day. Big guns are the Poundtexts.> Sparta and Athens for a time; Sparta or Athens as a rule. Thukydides understood the strength and the weakness of both. The command of the sea was a necessity for Athens. He indulged in no dreams of imperial conquest for Athens. He could have been satisfied with Perikles' sphere of influence. Dreams are only for those who have the power to make the visions realities. Alkibiades was not an Alexander. Thukydides was no Panhellenist. <That was reserved for the renegade Xenophon (26. 490). Thukydides was as good an Athenian as Pindar a Boeotian. To Thukydides an Athenian was an Athenian always. No wonder that Thukydides always, like Athens, kept his eye on Corinth—the old mole (147), the old layer of political mines.>

On the influence of Sophistic on the style of Thukydides Nestle touches but lightly, and as this is the burden of Lamb's *Clio Enthroned* (Cambridge, *University Press*)—the rather affected title of a volume dedicated to the study or, if you choose, vindication of Thukydides as an artist—I may take up the subject in a future *Brief Mention.* Of course, *more Teutonico,* Nestle's article is garnished with references to the literature and larded with proof-texts. I have imitated him by citing the Journal. The Thukydidean scholar will not be impressed with the novelty of all his views. Nestle's essay belongs to the class of papers for which the world owes so much to the *Neue Jahrbücher* with their wide outlook for the general reader and their pregnant hints for the specialist. I trust that my rapid summary and my ungracious asides have not done injustice to an estimable scholar and to a valuable periodical.

A SEXUAL SYSTEM OF THE CASES

XXXVI 108

In the Michaelmas semester of 1850 the illustrious Boeckh was lecturing on the History of Greek literature, and when he came to Sotades, he paused to remark that some people looked upon the universe from the point of view of sexual love; and then he went on to tell us with evident relish the jest that got Sotades into trouble with Ptolemy Philadelphus. It was not a proper joke, and yet an appropriate one, for according to popular etymology the German 'Zote' comes from the Greek Sotades. In this year of grace not some people, but all people, deal in sexualities. The God of the Garden has displaced Max Müller's sun-god. In 1850 Payne Knight was still held up as a man of impure mind because he saw the phallus everywhere in the universe, as he saw the digamma everywhere in Homer. Now everybody seems to be a devotee of Tree-Worship and Serpent-Worship. There are no reserves, and I do not see why I should keep back any longer | an outline or at least an adumbration of my sexual system of the cases (307), about which I have had to undergo some good-natured banter. Of course, as I am an old-fashioned man, I must leave the details to be worked out by those who are better equipped both with knowledge and courage.

It is not only yesterday and the day before that I have expressed my dissatisfaction with the scientific methods that have been in vogue since the advent of Delbrück, who took up the clue dropped by Quintilian; and I find no more repose to-day than I did a generation ago (2. 83 ff.). The mixed cases are still mixed cases; and it is often impossible to tell which element preponderates in this or that use, all the uses being endowed with metaphysical names—most of which the Greek man in the street would not have understood. No system of the cases could be devised that would transcend the nonsense that has been gravely put forth on the general subject, and not only put forth but accepted. Think, for instance, of the utter absurdity of calling the dative a grammatical case. I lifted my ineffectual toe against it many years ago, and shortly after Whitney came down upon it with his merciless heel. And yet this same Whitney yielded to the temptation of making the accusative a 'whither' case. The local theory is anything but simple, anything but convincing. 'Where' has the murderous habit of killing 'whither.' It has actually exterminated 'whither' in spoken English, and in Spanish the place of 'whither' has been usurped by its opposite 'whence.' Never shall I forget the charming naïveté of the old romance:

Rey de mi alma y desta tierra conde,
¿Porqué me dejas, donde vas, a donde?

Why, instruments of precision are installed in modern vessels in order to determine the direction of sounds, so unsatisfactory is the operation of the human ear. Locality is secondary—not primary. These same localists suffered from an embarrassment of riches when they attacked the problem of the nominative. If the genitive is a whence-case, what is the nominative? A whence-case also. And now comes Van Wijk (23. 235) and reinforces Streitberg in maintaining that the original genitive singular is a nominative, differing from the nominative only by a tentacular accent which fastens on the word it wants after the fashion set forth by George Bernard Shaw. The whole moral make-up of the genitive is feminine. It leans, it clings, it twines. Put it at the head of a sentence—as one should, say a club—far from its natural régime, and it becomes what they call nowadays a 'bachelor maid'— haply a suffragette, haply a free lover. Looked at from this point of view the genitive absolute ceases to be a | mystery, and the syntactical progress in loose behaviour is a chapter in the emancipation of woman. The grammatico-rhetorical tradition of ὀρθός (opp. to ὕπτιος) and ὀρθότης sufficiently vindicates the masculinity of the nominative.

The dative, so far from being a grammatical case, is often an ungrammatical case. It flits over a sentence and takes its good where it finds it. It is, to be brief, a φιλότητι μιγῆναι case—masculine or feminine, or both. Dr. Fennell heaped scorn upon me for saying that μιγῆναι in Pindar always has its rights of <personal> contact, and he declined to put κεκραμένον in the same category (P. 5, 2). He is hopelessly wrong. The accusative is not a whither case. It is simply the result of an action. 'To make port,' 'to make land,' shew the nexus. Now, Johannes Schmidt has taught us that there is no neuter in language. 'It' is simply indeterminate. τέκνον, the result of the action of οἱ τεκόντες, is differentiated later in ὁ παῖς and ἡ παῖς. Pseudo-Galen asks εἰ ζῷον τὸ κατὰ γαστρός. It was a moot point. But I have written of the mysterious *Es* before (25. 112). The nominative then is the point of departure, the positive pole. The genitive is the door, the Daleth of the

Semites, the delta of the Greeks, the deep well of love (215), the place within which, the place from within which emerges the tide of life. The dative is that which gives and takes (Pindar O. 13, 29). The accusative is the resultant, the other pole of activity.

As for the trifling objection that all the four cases under discussion assume masculine or feminine gender, no determined theorist will be balked by that. This assumption of gender belongs to a later period of development. Besides, Brugmann's masterly treatment of grammatical gender has minimized the sexuality of the noun. We must come down from our philosophical altitudes. Too many grammarians are like Renan's Eastern sage, whose name being interpreted means *οὗ τὸ σπέρμα εἰς τὴν κεφαλὴν ἀνέβη*: and we must utter the Aristophanic cry *κατάβα, κατάβα, κατάβα, κατάβα.* But will the response come, *καταβήσομαι?* However, I am forgetting another *κατάβα,* the *κατάβα* addressed to Xanthias by Dionysos, as to a grammarian mounted on his hobby, *κατάβα πανοῦργε.* But, for all that, there is a good omen in the words that follow:

καὶ γὰρ ἐγγὺς τῆς θύρας
ἤδη βαδίζων εἰμὶ τῆσδ', οἷ πρῶτά με
ἔδει τραπέσθαι.

EURIPIDES

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Those who are wedded to Hellas, not satisfied with the 'two hearts beating each to each' of the 'Meeting at Night,' are feeling more and more the need of a wider world. The office of an interpreter is a high office and ought not to be left to amateurs imperfectly acquainted with the language of those whom they interpret. Despite an eminent Platonist, whose own authority I always treat with great consideration, I find it hard to yield to the charm of Pater's Plato and Platonism (15. 93). *ἀκολουθεῖν* with the accusative is too much for my schoolmasterly soul, though lapses almost as bad are to be found in the writings of those who sit in Aristarchus' seat. Conspicuous among the qualified interpreters of things Greek to those who know no Greek is Wilamowitz, a dominant figure wherever he takes his stand, who proclaims the gospel of Hellenism to throngs of eager listeners, not ten per cent of whom can construe a Greek sentence. Another shining example is Schwartz, whose 'Charakterköpfe' (134) has generated other 'Charakterköpfe.' But it is not often that a man of Gilbert Murray's acknowledged competence undertakes the task of making a great poet known to them that are without. Professor Murray is not only an editor whose critical work has been favoured and furthered by the great Berlin scholar, who has been in the forefront of Euripidean study for more than a generation. He is a peerless translator of Euripides, if transfusion is translation (205), and in his version and thanks to his version Euripides to-day holds the English and American stage. Master of a graceful and winning style, an apostle of Hellenism who has done so much to awaken in the wider public an interest in the problems of Greek literature, no one could be better equipped than Gilbert Murray for the preparation of the volume that bears the title *Euripides and his Age* in *Holt's Home University Library.* Qualifications like these entitle even his popular work to the consideration of all Hellenists, and in any case, *Brief Mention* is a law unto itself. Now, it so happens that Euripides lies in the track of this, my last year's work as a teacher. It is my Aristophanes year, and Euripides is no more to be evaded than the Peloponnesian War (36. 103). No one can understand Aristophanes without studying Euripides. A man's enmities are as important for the appreciation of his work in life as his friendships, if not more important. 'Dearest foe,' we say, and 'pet aversion.' | The very peculiarities of the objects of our ridicule are catching, and this is one meaning of the εὐριπιδαριστοφανίζων of Kratinos (224). *Euripides and his Age* means really Aristophanes and his age, for the essential Aristophanes ends with the Frogs.

Now, I am not going to dish up a lot of warmed over phrases about Euripides, as I did about Thukydides. There is material enough, Heaven knows. Nestle, who wrote the article about Thukydides which I summarized in the last number (311 ff.), has written a whole book entitled 'Euripides, der Dichter der griechischen Aufklärung,' not the worst of the batch (27. 110).

There is Verrall, the vivacious, and Decharme, the delightful. But being something of a phrasemaker myself, though chiefly in the syntactical line, I have a profound distrust of phrasemakers, and in talking to my students about the three great tragic poets I am in the habit of discarding epigrammatic devices and expounding those poor creatures, Dio Chrysostomos and Philostratos. For Euripides I bid my novices read Nauck and the proof-texts. It is all there, in the lines or between the lines. Latin is a wonderful corrective, a potent charm against the enticements of superfine diction (176), and Robinson Ellis's wise words in his encomium of that oldfashioned vehicle are well worth perpending (30. 360).

Or else I bid the youngsters study the chapter of Tycho Mommsen on the language of Euripides. No better introduction to the blend in Euripidean style, in which one recognizes the mingled blood of the κάπηλος, Mnesarchos, and the aristocratic λαχανόπωλις, Kleito. Mnesarchos, it is reported, was a Boeotian who changed his name to Mnesarchides when he got up in the world. It was then, doubtless, that he married an Athenian lady, Kleito, very much as the 'stone-scraper' Sokrates married Xanthippe, a kinswoman of Perikles. Kleito and Xanthippe may have belonged to the same social sphere. The Boeotian business seems to be borne out by Euripides' fondness for -ειος (207), quite as cogent a proof as the Lokrian τε in Plato's Timaeus (Pindar O. 9, 43; cf. Shorey, AJP. 9. 410 fn.); and the greengrocer story reminds one of the decayed gentlewoman in Hawthorne's House of the Seven Gables. It looks very much as if Mnesarchos-Mnesarchides | had redeemed the poor girl from the wretched trade of herb-selling, and this explains for the first time how Euripides was able to buy books. Of course, the gossips of Athens never forgot the low estate to which the girl of aristocratic lineage had been reduced. Orange-girl, flower-girl, *marchande des quatre saisons* (Jules Lemaître's equivalent for λαχανόπωλις) such occupations stick in the modern memory. To be sure, Professor Murray discards all these idle tales, but there are those who shake their heads and say there may be something in them after all, as there are those who maintain that there may be something in the story of Aspasia's callets in connexion with the origin of the Peloponnesian War, as set forth in the Acharnians. But years ago Wilamowitz shewed in his 'Thukydides-legende' that the traditional details of Thukydides' career are mere inferences drawn from the historian's own writings, and it may be maintained, and has been maintained, that we have the same right to draw inferences in the case of Euripides' mother, if not the same cart-rope with which to draw them. Aristophanes' chervil is simply an outgrowth from the poet's own kitchen-garden.

The other story, that he was born on the night of the battle of Salamis, is evidently a synchronistic tale, only four years out, like Anno Domini. What matters it now? It helps the boys to remember, and it is delightfully symbolical of the poet with his tempest-tossed soul. Why not carry the thing out? Wilamowitz calls attention to the contrast between the hoplite, Aischylos, and the cavalier, Sophokles. Why not put Euripides in the navy? Dissertation after dissertation has been written on the rôle of the sea in the tragic poets, and Euripides is notoriously fond of the sea in his imagery. Both Sophokles and Euripides shew up well in the chariot line, as in the Electra of the one, the Hippolytos of the other; but there seems to be a professional touch in the famous scene of Iphigeneia among the Taurians (1327 foll.). However, a poet is of all trades, and it is only in nautical novels that sailors garnish their speech with the lingo of their calling. Aischines was a gallant soldier, but there is no decided military cast in his language, whereas Demosthenes, evidently a frail and nervous man, is a regular sport in his illustrations (291), and Pindar, who has been called a landlubber, though in my judgment unjustly, is as breezy as the islander Bakchylides (47 f.), and makes a cryptic reference to seasickness (N. 6, 57). |

But whether on land or sea, Euripides must have borne arms, and Professor Murray has done well to emphasize the fact, which has a special point at this time, that all the dramatic poets fought for their country, so that many of their plays were produced when they were off duty; and he pauses to remark on 'the gulf that lies between the life of an ancient poet and his modern descendants.' 'It is comparatively rare for any of them to face deadly dangers, to stand against men who mean to kill him and beside men for whom he is ready to die.' Never have I had such a disillusionment as when I read not long ago the life of Ernst Moritz Arndt, the flaming patriot-poet, the sturdy old professor (20. 460), who used to break the ice in the Rhine for his daily bath. I should not have admired him so much in my student days, if I had known that he was not one of the glorious band of scholars who went forth to fight for the liberation of Germany—Boeckh, Welcker, Reisig, Lachmann, classicists all. But after forty years of service Euripides had his discharge, and Professor Murray waxes melancholy as he says: The men of sixty (Gilbert Murray will be fifty next year)—the men of sixty 'are now officially "Gerontes," Old Men: they are off hard work, and to be at the end of hard work is perilously near being at the end of life.' 'Perilously,' quoth a. Take a lesson, ye faint of heart, from Walter Savage Landor, who wrote 'Last Fruit off an Old Tree,' and yet was spared to yield more fruit. And as for the end—

"Death stands above me, whispering low
I know not what into my ear:
Of his strange language all I know
Is, there is not a word of fear."

Euripides had a great deal to do after 424. According to the metricians he became frolicsome in the matter of verse, and in other respects let himself go, as one is apt to do when one's reputation is made; but Professor Murray sees in the wistful chorus of the Herakles a praise of youth, which he regards as significant. By the way, it is the same chorus (637 foll.) that one of my preceptors, Bernays, drew on Wilamowitz, then in the 'Gelbschnabel' stage, when the future author of the Analecta dared to talk about Euripides in the then still fashionable Schlegelian vein (231 f.).

In *Euripides and his Age,* as in his edition, Professor Murray naturally follows the chronological order as he understands it, though in the edition for convenience of reference | I have dared to prefer Nauck's alphabetical arrangement. So Freeman was theoretically right, when he emitted his growl at the editors of Pindar for not printing the epinikia in chronological order (11), though there the problem is complicated and the result artistically of less importance than might be supposed (57 f.).

In Aristophanes the matter is simple, and the gain undeniable. Oddly enough, in following the chronological order of the plays of Euripides, Professor Murray has upset the accepted chronology by putting the Andromeda and the Birds in the same year (412). 'The gayest, sweetest and most irresponsible of all Aristophanes' plays,' he says, <the Birds> 'was written just after the news of the final disaster in Sicily, when ruin stared Athens in the face.' Professor Murray is often as gay as Aristophanes himself. He is, as I have called him, the Ariel of Greek scholars (33. 232), but one would not like to class him with Tennyson's 'irresponsible reviewers,' whose up-to-date style cannot be expected to be up-to-dates. Similar lapses, if this is a lapse and not a new discovery, have been recorded in the Journal. Rhetorical parallels are often fatal to chronology, and I read many years ago an American boast that the victors of Waterloo were foiled by the cotton-bales of New Orleans and the rifles of Jackson's backwoodsmen.

But this disjointed chat about Euripides and his interpreter might go on forever, and I decline to comment on the origin of tragedy. Professor Murray, who expounds the orthodox view, relegates Ridgeway's fascinating theory (32. 210) to a corner of a footnote. Being under the spell of Jane Harrison,—as who is not?—he sends the capricious goat and the goat's capricious interpreters into the wilderness of silence, and gives Frazer's 'Cornspirit' a place by the side of Dionysos, for which perhaps he has Euripidean warrant (Bacch. 275 foll.). Still, I like the old notion that Aischylos wrote his tragedies under the influence of the chief representative of Dionysos. 'Cornspirit' suggests not Aischylos, but John Barleycorn and Burns, to say nothing of the 'moonshiners.' As for Euripides, the Rationalist, in English, German, or French, I cannot be tempted to discuss the question here, in spite of Professor Murray's attempt to solve that problem of perennial interest—the Riddle of the Bacchae (30. 227). A remarkable *Apologia* is presented by Professor Murray—a far-fetched *Apologia,* it seems to me, when he undertakes to defend the use of rhyme by the analogy of Euripides' use of metres. Rhyme he regards as a modern equivalent of | tragic metres, for, in contravention of most metricians, he maintains that Euripides handled his metres with severe exactness. I am not proof against the seductions of rhyme. I have been a rhymester from my cradle, but as a theorist I agree with Verlaine (204; 243):

Oh! qui dira les torts de la Rime?
Un enfant sourd ou un nègre fou
Nous a forgé ce bijou d'un sou
Qui sonne creux et faux sous la lime.

And the following translation of Verlaine will justify my theory:

Oh! what of the sins in which Rhyme abounds?
A child that was deaf or a mad Hottentot,
This tuppenny jewel for us hath wrought,
Hollow and false 'neath the file it sounds.

But in all my recalcitrant reading of translations I have never met any parallel to this specimen from Headlam's much admired Agamemnon:

"Now is here the tenth year
Since Priam's great accusing peer
  Prince Menelaus,—and
Prince Agamemnon—brothers twain
And by divine right both to reign
Fast-coupled, one joint rank to share
Of throne and sceptre—since that pair
  Launched from Argive land
A thousand ships in battle-train
  By troops of Argos manned."

Such a feat of rhyme belongs to Rostand's Chantecler, in which, for instance, one line ends with 'perdu' and the next with 'du.' It is entirely out of place in a rendering of the anapaests of Aischylos.

One great trouble is the finding of English metres that will produce an analogous effect to the Greek. The familiar substitution of the iambic pentapody for the iambic trimeter has a measure of justification in the monosyllabic character of the English language (186; 243; 280); and in rendering the elegiac distich I am often tempted, despite Shakespeare's jest and Dr.

Watts's earnest, to make use of the English iambic dipody, which, like the Greek distich, is inscriptional.

In his rendering of Sappho's famous verses, beginning *κατθάνοισα δὲ κείσεαι πότα*, Cory uses the trochaic tripody catalectic with the sombre effect the same metre has, So. O. R. 1208: *μέγας λιμὴν κτἑ.*

> "Woman dead, lie there;
> No record of thee
> Shall there ever be,
> Since thou dost not share
> Roses in Pieria grown.
> In the deathful cave,
> With the feeble troop
> Of the folk that droop,
> Lurk and flit and crave,
> Woman severed and far-flown."

But Cory's verse does not reproduce the wail one hears in the Greater Asclepiadean (34 f.), especially if the choriamb be read logaoedically with prolonged last syllable. And though I myself have had something to say in favor of staccato verses (187 f.), still the Asclepiadean is capable of naturalization, and ought to be naturalized. One version I have quoted from Professor Shorey's Horace (186). Even the following attempt, which precedes Professor Shorey's by many years, comes nearer than Cory's to the peculiar effect of the Greek verse, which is full of memories and of sighs:

> "When thou'rt dead, thou shalt be merely a corse, never a thought of thee
> Shall be then or again. Never a lot, never a part be thine
> In Pieria's rose. Viewless shalt be hidden in Hades' house,
> Roaming middest the ghosts, shadowy wraith, flitting away, away."

But unless I keep myself well in hand I shall next be discussing the relations of Aristophanes' lyric to Euripides' lyric, a fascinating theme, and none the less fascinating because I should be considered incompetent to handle it; and so leaving Euripides for his critic, I will pass over to a point of Aristophanic interpretation.

ARISTOPHANIC INTERPRETATION

XXXVI 236

In the latest *Jahresbericht* on Aristophanes (1911) Körte empties the vials of his wrath, or rather the κάκοσμος οὐράνη of Aischylos, upon the head of Graves for undertaking to expurgate, or, as Körte would call it, emasculate the Acharnians of Aristophanes. Those who are too dainty to read Aristophanes entire, he says, ought to let him alone, and the German scholar proceeds to specify some of the fatal omissions—as, for instance, that part of the Megarian scene which has given rise to two English sayings, 'buying a pig in a poke,' and 'taking one's pigs to a bad market,' both used regularly of women. To be sure, there are those who translate Χοιρίλη 'Piggie' | without any mental reserve, and the joke in Sokrates' fictive wife Μυρτώ is also hidden from Philistine eyes. And yet, as Körte points out and as I have pointed out more than once (e. g. 52), through carelessness or ignorance superfine editors have allowed several things to stand in the Aristophanic text that are as improper as anything they have excised. Now, as the study of Aristophanes is absolutely necessary for the appreciation of Attic idiom, what Musurus calls the savour of Attic thyme must be inhaled in spite of the whiff that comes now and then from the rolling-mill of the beetle. And as Greek does not blush, the awkwardness of expounding Aristophanes to mixed classes of men and women may be obviated and has been obviated by referring the sex of which La Fontaine says, 'ses oreilles sont chastes,' to the scholiast, though Rutherford insists that one great fault of the scholiast lies in smelling mice—the rat is not antique—where there are no mice to smell. 'Nonsense and nastiness,' quoth Rutherford,[1] 'generated from silly and undisciplined minds.' The scholiast has, for instance, as Mazon laments, utterly spoiled for the serious student the passage in the Peace (557 ff.) that is so often cited by those who extol Aristophanes' love of nature, forgetful of his mocking spirit (128). No vegetable is safe from the εὔρινος βάσις of the scholiast.

> "There's not a bonie flower that springs

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[1] A Chapter in the History of Annotation, p. 388.

By fountain, shaw or green;
There's not a bonie bird that sings
But minds" <him of the obscene>.

One recalls the folksong: *ποῦ μοι τὰ ῥόδα; ποῦ μοι τὰ ἴα; ποῦ μοι τὰ καλὰ σέλινα;* (79). It is sad to reflect that the scholiast must have turned Browning's head, as he turned Rutherford's stomach, for unfortunately Browning prided himself on being a man of the world as well as a poet, and nothing is more distasteful to those who are not bond slaves to his genius than his 'knowingness.' He poses over and over again as one who is up to snuff, as one who knows what's what. But the pedant spoils the poet, and while Browning tries to shew that he knows what's what he ruins a beautiful poem by shewing that he does not know what's t—t (32. 241). The blunder was duly set forth in the public press years ago, but Pippa passes it on to boys and girls, together with 'owls and bats.' *ψωλοὶ πεδίονδε* is one of Browning's Aristophanic favorites, but despite my polite concession, he did not understand it. Cf. 215 and Van Leeuwen on Av. 507. A jolly companion, by the way, is the Dutch editor, but I cannot forgive him for importing into Aristophanes (Eccl. 622) a Latin version of the Türkenlied, which every German student knows by heart, under the pretext that it was a story told him by a 'grandaevus collega.' Some of the sniffs of the scholiasts, as I have just intimated, are ineffectual, and even when they are on the right track, they are often at fault like the hounds in Xenophon's Kynegetikos: *μανικῶς περιφερόμεναι ὑλακτοῦσι περὶ τὰ ἴχνη.* So in a famous passage of the Knights, which might have furnished the text of Professor Peppler's paper on *-ικός* (31. 428-444), a paper received with signal favor by Aristophanic scholars. The string of *-ικός*'s ascribed to Phaiax is followed by the mocking line (1381):

οὔκουν καταδακτυλικὸς σὺ τοῦ λαλητικοῦ;

on which the comment of the scholiast is: *ἀντὶ τοῦ συνουσιαστικὸς κατὰ τοῦ δακτυλίου τοῦ πρωκτοῦ. τοῦ λαλητικοῦ δὲ τῶν λαλούντων ταῦτα, τῶν περὶ* Κλεισθένη *καὶ* Στράτωνα. Now, *τοῦ λαλητικοῦ* does not stand for *τῶν λαλούντων.* The substantive to be supplied is *πρωκτοῦ*, as readily supplied as with the article, Av. 443; and the *proctus,* as Rutherford would say (19. 347), is abundantly recognized as an organ of speech in literature, the most notorious passage being Frogs 238: *κᾆτ’ αὐτίκ’ ἐγκύψας ἐρεῖ, βρεκεκεκὲξ κοὰξ κοάξ.* If Naber had had this passage in mind, he would not have undertaken to emend *λαλῆσαι* in Kratinos’ ’Αρχίλοχοι fr. 6: *οὐ μέντοι παρὰ κωφὸν ὁ τυφλὸς ἔοικε λαλῆσαι* (1. 476). Comp. the riddle in Eubulus (3, 254, M.), *ἔστι λαλῶν ἄγλωσσος*, to which the answer is, *πρωκτὸς μὲν οὗτος.* This riddle, by the way, bears a speaking likeness to the riddle of the ‘montre à répétition,’ which I heard propounded at the Théâtre Séraphin in the Palais Royal sixty-two years ago. There are other passages in Aristophanes where scholiasts ancient and modern seem to have gone wrong so far. Starkie translates *καταγιγαρτίσαι* (Ach. 275) on the basis of *τρυγῆσαι*, whereas *γίγαρτον* is plainly an equivalent of *κόκκος* in the secondary meaning of that word. But there is no episcopal palace or deanery to be won as in the eighteenth century by unveiling the improprieties of Aristophanes (51).

RELATIONS WITH GERMANY

XXXVI 240

The Franco-Prussian War made a deep cleavage in my life. Nearly half that life lies beyond 1870. The world has never been the same to me since then. I shall never cease to mourn for the Germany of my young manhood; and I gave expression to that feeling in a long passage of my Essays and Studies (p. 53)—a passage that dates from 1878:

“Since the late war with France it is no secret that the land of scholars has lost much of its attraction in the eyes of scholars, because it has become so strong, so despotic. ‘Brutal’ is a hard word, but the type of German materialism is the most brutal of all. In old times we might laugh at the provincialisms, the pettinesses, the local patriotisms, the narrower fatherlands, the kinglets and the princelets with their select society of subjects, the minuscule aulic councillors of pocket-handkerchief dukedoms, the upper-court-chimney-sweepers of a microscopic Transparency, the cab-load which constituted the contingent of this or that impotent potentate to the federal army; but the life of those days had a charm which the new life has not."

And then I proceeded to quote from a lecture to the same effect by Du Bois-Reymond, and added: 'And this is but one voice among many voices, which are inexpressibly sad to any one who, like the writer, owes all the best impulses of his intellectual life to the contact with German ideals.' This same strain is heard again and again far down the years, and some ten years or so ago Theodor Gomperz, in his eulogy of Mommsen, told us of the bitterness the great historian tasted in the cup of victory (25. 114). But time works wonders—χρόνος γὰρ εὐμαρὴς θεός,—and those who have kept in view the progress of philological science and classical study have watched with deep interest the weaving of new and closer ties between the two countries. No more ready pupils than the | French, and little more than a year ago I reported the words of Masqueray, so generous, so free from any tang of chauvinism (35. 110). It was a gallant surrender to the supremacy of Germany in Greek scholarship. But in this Professors' War, as it has been called, professors are the torchbearers in another sense than the Platonic. The world is given over to hatred. Righteous wrath I understand, for I have felt it, feel it still. It is a force for good. But no 'Berserkerwuth.' What has become of that wonderful lay sermon, a sermon preached by Goethe, the guide of my youth? It begins with 'Willst du dir ein hübsch Leben zimmern, Muszt um's Vergangne dich nicht bekümmern' (80). The penultimate verse runs: 'Besonders keinen Menschen hassen.' Years ago John Morley was so much impressed with the wisdom of the lines that he translated them into English verse, and the lesson was not lost upon him, for as Lord Morley he left the cabinet rather than join in the declaration of war against Germany. To me one of the most pathetic figures in England in this day of wrath is Lord Haldane. Fortunately, if there is any such word as 'fortunately' left, we Americans are free from one bias. No charge more commonly bandied to and fro than the charge of envy, which takes the meanest of all forms—'commercial envy,' that envy which a leading school tells us was at the bottom of the Peloponnesian War (147). 'Envy takes its stand outside the divine dance.' If there is ever to be peace—it seems unlikely in my brief time—that freedom from envy may give the American scholar a chance for mediation. I am not preaching an Eirenikon. It is too high a mission for frivolous *Brief Mention.* But it is hard to keep the war out of these pages when every exchange is full of the war spirit. Allusion there must be, for the conflict is part of our life. But a German journal cannot discuss even the name of the Peloponnesian War without bringing in the great struggle that is going on now, and Professor Ridgeway in his *Presidential Address* to the *Classical Association* lays part of the blame for what he calls the German Kataphronesis of England on the subserviency of English scholars to German authority.

As for that matter, if English scholars were better acquainted with the German language than most of them are, if more of them had been trained in German schools, as have so many of our leading American scholars, there would be less of the subserviency of which Professor Ridgeway complains, of which Freeman in his time complained. He who has profited by his German training, who has learned the secret of German method, | of German exhaustiveness, is armed by German 'Wissenschaft' against German 'Allesbesserwissenschaft.' It is the old story, τοῖς αὑτοῦ πτεροῖς. True, the points of my shafts have often failed to reach their mark because so few German critics are possessed of a knowledge of idiomatic English, or if that is too bold a word for an American, the kind of English in which I indulge; and German misinterpretation of American utterances would furnish a comic afterplay more suited to the character of *Brief Mention* than the grave reflexions to which I have given expression.

AESCHYLUS

XXXVI 358

For a *commentarius perpetuus* on *Aischylos,* says Wilamowitz in his recent edition of the poet (Weidmann), the rest of my life would not suffice, and most assuredly the brief residue of my days would not suffice to utter the thoughts that arise in me as I read the commentary he has written and the volume of interpretations that accompanies it. Thoughts are they that wander into the vastness of the great scholar's achievements, that circle about the long series of my own adventures and misadventures in the society of masterpieces, to allude once more to the famous remark of Anatole France. My first Aischylos—I have it still—was a Carl Tauchnitz text of 1829, a pocket edition, neatly printed on strong writing paper—'Ladenpreis 6 groschen.' The word 'groschen' gives me pause. In my student days it was 'groschen' not 'marks.' There is a world of meaning in the change of currency, and late in the eighties, when I found at one of my old haunts on the Rhine that 'zehn Groschen' still held its own by the side of 'eine Mark,' my youth came back to me as with a flood. The multiplicity of German coinage which was once a nuisance in practice became in memory a matter of romance. Nothing, in fact, is more significant than coinage. In my boyhood the United States mint was not equal to the demand and Mexican coins were current so that when I was at Gytheion, the port of Sparta, I was able to recognize at once a coin that puzzled a German scholar and a local antiquarian. Even Jacobuses were occasionally seen, and these exotic coins showed forth a certain comradeship in the settlement of the New World. So long as the different states used familiarly different reckonings in shillings and pence, we were colonials. Our standard was the standard of the old country. Far into the fifties Virginia shopkeepers carried their accounts in both standards, eighteen pence in one column, twenty-five cents in another, and we South Carolinians were proud that our seven pence was as good as the York shilling. But what has all this to do with Aischylos? Much every way. It might serve, for instance, as an excursus to the passage in the Agamemnon that shows Aischylos to have been as alive to debasement of the coinage as was Aristophanes.

κακοῦ δὲ χαλκοῦ τρόπον
τρίβῳ τε καὶ προσβολαῖς
μελαμπαγὴς πέλει. |

But, what is more to my purpose, it offers a twentieth century solution of the tortoise riddle which Wilamowitz shirks. It is perhaps the absurdest of the various absurdities that I have in store to match the other interpretations. The eagle that let the tortoise fall on the bald pate of the great dramatist is the accepted symbol of the poet and the poet's art. The tortoise is the symbol of hard cash and as such figures on the coins of Aigina, the great merchant island. The poet lost money in his venture. The drama had ceased to pay. Epinikian poetry, the poetry of Pindar, was the only remunerative line, and Aischylos was a commercial failure, 'dead broke,' when he died. It was out of consideration for the feelings of his family that the men of Gela made no mention of his achievements as a dramatist—a point often noticed, never before properly interpreted.

To come back to my Tauchnitz Aischylos. Like all men of my time, I own a number of these old Tauchnitz editions; and some of them are a joy to me, notably the Aristophanes, by reason of their faulty texts, showing as they do the advance of textual criticism just as the old Variorum editions give evidence of the progress achieved in exegesis. Both may be made to serve as adminicles to the work of the Greek Seminary. The veriest novice can be taught by these old Tauchnitz editions to restore the readings of the best MSS, to correct the false spellings, the bad forms, the abnormal syntax—an encouraging exercise in the art of handling texts. And, if the Tauchnitz Aischylos of 1829 carries me back to the old days, the Weidmann Aischylos of 1913 performs the same office in a different way. Wilamowitz, it seems, has a cult for the heroes of the philological past, such as the once overrated and then underrated Heyne, whose reputation suffered such scath in the great Wolfian controversy. Some of these heroes belonged to times within my remembrance. Wilamowitz's *Sappho u. Simonides* was dedicated to the memory of Welcker, and this Aischylos of his is dedicated to the memory of Gottfried Hermann. It is better thus. The history of friendships among scholars does not warrant dedications to living men, and one recalls grimly how Boeckh dedicated one of his early works to Gottfried Hermann. Boeckh I knew and have dared to call him my master. Perhaps I have insisted too much on the fact that as a lad of nineteen I sat at his feet for one semester and contemplated his shoe-latchets. But Hermann was dead before

I went to Germany, died in the great year 1848, the beginning of an era. His personality was still felt in my time, his power is still felt, as Wilamowitz testifies. In | my meagre library of those far-off days, Hermann had a large place with his Elementa doctrinae metricae, his edition of Sophokles, his bulky Ad Vigerum. When his posthumous Aischylos came out, I possessed myself of it at once as I had possessed myself of Lachmann's Lucretius. Such books were epochs in the life of a young scholar. At a later day I have known one man to date by Wilamowitz's Analecta, more to date by the Herakles. Wonders were expected of Hermann's Aischylos. There were, it is true, disillusionments, but at that period I had no personal right to disillusionment and my wrath was kindled by unfavorable comments, especially by those that emanated from English sources, to which at that time of my life my attitude was distinctly hostile, as is abundantly shown by my maiden review article, The Necessity of the Classics, published in 1854 (366 ff.). Our German teachers had given us to understand that with the exception of the greatest Britons, such as Bentley and Porson and Dobree—a Channel Islander, by the way—English scholars were a lot of amateurs; and I can recall Boeckh's sarcastic comments on current English performances. Of Paley's editions, for instance, he spoke with a certain degree of allowance, as possibly useful for the youngsters of Oxford (Oxfort) and Cambridge (Kämmpritsch) and I am afraid that I have never overcome my prejudice against Paley (Pallai) in spite of my sincere admiration of the sacrifices he made for his faith. Yes. The English were amateurs all, and in a recent memorable article on German 'Kultur' Gilbert Murray has confessed judgment.

Imagine, then, my indignation when I saw that one George Burges had dared to append to the Bohn translation of Aischylos by Buckley, a series of animadversions on the emendations proposed by Hermann—Burges, of whom my beloved teacher Schneidewin had written in the preface to his Babrius: Per rabiem quid effici possit, non sivit inexpertum G. Burgessius (*sic*) cuius *θυρσομανεῖς* bacchationes exhibent Acta Phil. Parisina. That did for Burges in my youthful eyes. 'Fort mit Schaden.' And I look with amusement at the pencilled notes with which I accompanied Burges's criticisms. For λέξεται Ag. 170: οὐδὲ λέξεται πρὶν ὤν Hermann proposed οὐ λελέξεται, whereupon Burges remarked: 'However, he neglects to shew that λελέξεται is used as a fut. pass. as well as λέξεται.' As the passive use is the prevalent use for the tense that our grandfathers called the paulo post futurum, this is a grammatical 'howler' of the first order, or if you choose, of the loudest bray, and I wrote on the margin, Plato, Rpb. 5, 457 B: κάλλιστα γὰρ δὴ τοῦτο καὶ λέγεται καὶ λελέξεται ὅτι τὸ μὲν ὠφέλιμον | καλόν, τὸ δὲ βλαβερὸν αἰσχρόν. To be sure, Wilamowitz does not accept λελέξεται and refuses to consider Hesychios' gloss: λελέξεται· λεχθήσεται, as a reference to this passage, but surely we can dispense with Hesychios in a matter of this sort. λελέξεται is old-fashioned for εἰρήσεται, the most common example of the future perfect, and the sense seems perfect, 'will have no abiding mention.' It might be worth while to compare Burges's views at other points with those of Wilamowitz, but I cannot take it upon me to decide whether the verse of Aischylos will apply to him: οὐ λελέξεται πρὶν ὤν.

Now while it is true that 'howlers' have all nations for their own, still grammatical 'howlers' are among the pet sins of the English, whereas metrical 'howlers' seem to flourish especially on German soil—a failing emphasized by Gilbert Murray in the article to which I have just referred, a failing generally attributed by English scholars, among them the aforesaid Paley, to the neglect of practice in versemaking. Of both sorts the Journal has recorded instances not a few—but as this *Brief Mention* is written far from the checks and balances of the back volumes of the American Journal of Philology, the reader will be spared what a critic has called my ugly parentheses.

Apropos of versification I have elsewhere recorded my boyish enthusiasm for the lyric measures of the Greek tragic poets, first roused by Franz's recitation of the opening chorus of the Septem so that Wilamowitz's treatment of the metres of Aischylos wakes a long series of memories from the time when I studied metres under Von Leutsch in Göttingen, and Leopold Schmidt in Bonn, through the years when in my work as a teacher, I availed myself of the metrical schemes of Dindorf, through the years when I was led away captive by the Rossbach-Westphal-Schmidt theories down to the unhappy present when I am distracted by all the new doctrines and cast down by the revival of all the metrical authorities of later antiquity, authorities I had once fancied dead and buried. And yet, though I am under the ban of both metrical schools, I might say all metrical schools, I cannot refrain from trying to find something in Greek metres that appeals to my sense of artistic fitness. Syntax means nothing to me, unless it means everything, and metre without vibration is naught. Arabic music, I have read, sets the European's teeth on edge. Greek music, such of it as survives, makes a direct appeal to men of Aryan stock, and even when the music is lost, | the verse to which the music was wedded must retain some traces of the original union. It was a blow to me when years ago in his Commentariolum Metricum Wilamowitz denied all ἦθος to the logaoedic—I beg pardon—Glyconic measures, and I have expressed my gratitude at finding that even in the return to the system of the ancient metricians, one who has been immeshed, if not suckled, in a creed outworn may be made somewhat less forlorn by occasional glimpses of agreement with the ethical results of Professor White's analyses. Of course, under this head no great comfort was to be expected from Wilamowitz's *Aischylos.* 'Quod eas sum secutus rationes,' he says, 'quas duce Hephaestione et diuturno carminum Graecorum (nec Graecorum tantum) usu veras esse mihi persuasi, ne ei quidem mirabuntur, quibus alias rationes aut musica ars aut arithmetica revelavit. Spero autem eis satisfactum esse qui et veterum grammaticorum et mea scripta norunt.' As in my case both conditions fail, there is nothing left for me but the blackness of darkness and I contemplate the summaries appended to the choruses with profound melancholy. Here is one of the sequences. Dochmiac, spondee, cretic, molossus, paeon, iambi, bacchiac, a jumble, as I once irreverently called it, with no central soul. The names are only too familiar and some of the traditional designations are, I grant, convenient for metrical groups, but some of them I positively loathe. To call a verse that burning and sighing Sappho used a Greater Asklepiadean is an insulting anachronism, and to apply the name ithyphallicus to an Aeschylean verse is a profanation. The trochees of Aischylos are laden with heavy thought. The ithyphallicus suggests the Aristophanic gentleman, who threatens Iris with a triple visitation. Ah weel! as Jebb would have said, he who succumbed to the fascinations of Heinrich Schmidt as I had succumbed before him. The wonderful parodos beginning *θρεῦμαι φοβερὰ μεγάλ' ἄχη* is called by Wilamowitz *ἀνομοιόστροφος* and that is just the impression it made upon me sixty-five years ago in the stuffy auditorium of the University of Berlin.

LITERARY HUMOR

XXXVI 475

One of our most highly esteemed contemporaries—to use a consecrated phrase—gives up every week a page to innocent merriment, if according to Proverbs any merriment is innocent. It is a bad plan to have a ‘funny column,’ whether it ‘bangs creation’ or not, and the ‘lines’ that are forced out ‘of a jester's notebook,’ like tooth-paste from a tube, never fail to plunge me into a profound melancholy, due, as my enemies might say, to the collapse of my own essays in the world of bubbles. Just a quarter of a century has passed since a superfine British reviewer informed me that when I adopted the lighter style, I failed both in humour and in charm (112). No wonder, then, that the pain was renewed when I read not long ago in Wells's George Moon the profane but effective exclamation, *Scholastic humour, O God!* Scholastic humour is humour that requires the background of scholarship, a massive old wall on which the sickly sunlight is to play, and nowadays there is only a ‘bowing wall and a tottering fence.’ In fact, there is no wall, no fence, and the cryptic jokes the scholasticus intended for the amusement of the esoterics fail for lack of a reflecting surface. Some years ago a writer was brought sharply to book for shewing that he was familiar with Scott, and I have known my own allusions to Dickens to perish in the inane. Indeed, all allusions are barred by the wider range of the public, and the increasing periphery of ignorance. Elusive humour is left to the eluder himself, and a keen sense of humour, as George Meredith has pointed out, dooms the humorist for the most part to a solitary chuckle. Of course, a professional comedian keeps the student on the alert. Aristophanes continues to furnish a host of problems, and a German scholar, Carl Holzinger, has gained considerable repute by his resolute search in the dim recesses of Aristophanes' plays on words. Attic law required the searcher for stolen goods to strip himself for his task. Unfortunately, the German too often fails to lay aside his 'Pickelhaube' and his 'Gamaschen.' Plato, however, as eluder or as alluder, is in my judgment one of the loneliest of souls. There is no guffaw in Plato except dramatically. He despises the loud laugh that speaks the vacant mind. The smile that plays about the lips of the Zeus of Greek literature in the heyday of his power is hidden deep in his ambrosial beard. He wrote one farce, the Euthydemus, to shew that he could write a farce, and then he stinted. | In the Laws the humour is grim. Plato is old. Perhaps he had to keep Philip of Opus awake. Perhaps he had grown weary of the pawkiness of Sokrates, the file-leader of the 'Quid est?' quiz. Among the various speculations as to the amusements of those who dwell in limbo, such as Pindar's blessed spirits indulged in, nothing could be more diverting to minds of a certain order than Plato's supposed comments on the interpretation of his Cratylus. And this reminds me of the use Mr. Garrod has recently made in the *Classical Quarterly* of one of Plato's mock etymologies. ἄλοχος means 'bed-fellow.' Theoretically it ought to be of both genders, but it is a tribute to Ionic wholesomeness that it is feminine only, except to Professor Buchholz, who wrote a book on Homerische Realien. But if anything is real, it is a bed-fellow. What was Buchholz thinking of? Perhaps the learned German was thinking of Catullus' 'Concubine.' Perhaps he was not thinking at all, as sometimes happens even to learned Germans. Now it is not in the Cratylus that Plato has his jest about ἄλοχος but in the Theaetetus, and this may have thrown Mr. Garrod off the track. In the Theaet. 149 B, Plato says: αἰτίαν δὲ τούτου <τοῦ τὰς μαίας ἤδη ἀδυνάτους οὔσας τίκτειν ἄλλας μαιεύεσθαι> φασὶν εἶναι τὴν Ἄρτεμιν, ὅτι ἄλοχος οὖσα τὴν λοχείαν εἴληχε. That Theaetetus does not protest against the etymology is part of the fun. He is simply bewildered. It is a jest like the etymology of Σελήνη (Cratyl. 409 B), one of the manifestations of Artemis. It is a joke of which Pindar was incapable, and yet Mr. Garrod fancies that he has thrown a new and beautiful light on a famous passage of Pindar by assuming the Platonic significance of ἄλοχος in O. 10 (11), 94: *ἀλλ' ὥτε παῖς ἐξ ἀλόχου πατρὶ | ποθεινὸς ἵκοντι νεότατος τὸ πάλιν ἤδη, | μάλα δέ οἱ θερμαίνει φιλότατι νόον.* If the old gentleman of Pindar's comparison had learned to distrust his powers, he ought to have chosen a mate who had proved her resources. Mr. Garrod's new interpretation has brought the same joy to me as Mr. Fennell's comment on N. I, where Pindar's hero is illustrated by Molière's Amphitryon (122). In both cases I share the delighted astonishment of the putative father of Herakles, *ἔσταν δὲ θάμβει δυσφόρῳ τερπνῷ τε μιχθείς.*

AMERICANISM

XXXVII 113

This Journal is an American journal of philology, and in spite of my disqualifications, my age, my birthplace, my breeding, my personal history, I have tried to make it truly American. We have been told of late in every conceivable tone, that the nation was born in 1865, and having reached my maturity before the Civil War I am more or less of a colonial and have not even yet cast my humble slough, though I have learned to be opposite at times with my kinsmen on the other side of the Atlantic. Of course, Americans of English stock are to some extent under the spell of English scholarship, but | only the elect few can have the privilege of acquiring the accomplishments associated with the English public school. In the classics the American preparation for the Rhodes scholarship has proved sadly defective along the lines pursued in the English universities, and indigenous imitations meet with scant favour at the hands of those who are thus sincerely flattered. But as most of us owe our training directly or indirectly to Germany, we must console ourselves with the confessed amateurishness of English procedures and the greater efficiency of German methods, for we have learned to translate ἀρετή by 'efficiency' (35. 368). It is an incalculable debt, and such recognition as England has accorded to us is due in no small measure to our greater familiarity with the language and the work of German scholars. But no debt should be allowed to crush out individuality and nationality. Our creditor must not be permitted to take us by the throat and choke off our protests against false reasoning and false statements. Jean Paul says somewhere that your tutor is apt to consider himself the 'u' without which the pupil's 'q' cannot be pronounced—'U' is an ominous letter just now—and in its modest sphere *Brief Mention* has stood for American independence, though on occasion I have pleaded for 'interdependence' rather than 'independence,' and have over and over again urged as our American mission the blending of all the schools. Nor need that blend issue in mere mongrelism. There is after all such a thing as Americanism, even if it is hard to define, even if it escapes the analysis of such an observer as was Mark Twain, American of Americans (299). It is as intangible as 'atmosphere,' and yet as real. And it is this American atmosphere that envelops Mr. Forman's edition of the *Clouds of Aristophanes* (American Book Co.) and makes it an interesting study even for those who are not especially interested in Aristophanes. It is not one of those adaptations from the German that force the unwilling critic to compare original with translation in order to hunt up the various threads of American scholarship that permeate the structure. I have often asked myself and others why scholars like Humphreys and Charles Morris and Charles Forster Smith should ever have satisfied themselves with the modest task of interpreting German wisdom to American students. What credit, for instance, did Morris get for his independent attitude toward Classen (18. 122)? Of course, Mr. Forman has, as in duty bound, made large use of German authorities. Of the works most frequently referred to more than three-fourths are German. It cannot be otherwise. But Mr. Forman does not surrender his judgment in matters of Greek idiom—a judgment to which he has proved his title by his excellent *Selections from Plato,* which is not only a good | guide to the beginner but a repository of personal observations for the benefit of those who are supposed to know. The Introduction to the *Clouds* shows that he is not afraid of his own shadow or the shadow of others. In answer to the crucial question 'What think ye of Perikles?' he is not quite so outspoken as is Professor Ridgeway in his new book,[1] but he is clearly out of sympathy with the Athens of the Peloponnesian War, as he is out of sympathy with our own times, in which he recognizes many analogical manifestations. In the Serbonian bog of rhythm he tries to find tussocks upon which to rest his feet. The commentary limits itself to what he deems necessary for the first understanding of the piece, but there is an Appendix meant for the advanced student with a considerable literature, though not so extensive as Starkie's bibliography, and Notes on Introduction and Commentary. . . . What Mr. Forman has to say on the subject of syntax is always worth consideration; but I am not disposed to make a malign use of my Indiculus Syntacticus, and come back to the point from which I set out, Mr. Forman's Americanism, a point which might be illustrated by many little touches and turns in his style. But mindful of my experiences when English critics signalized in my own writings Americanisms which had secular warrant in English literature, I can only fall back upon the undeniable, if impalpable, atmosphere. One thing, however, is certain. Mr. Forman is not ashamed of American classics or American life, of Mrs. Stowe's Topsy (which he quotes twice), of Artemus Ward, of Mark Twain, of Josh Billings. Of course, there is danger in this localization, a danger which Droysen did not escape in his Prussian translation of Aristophanes, as when he renders Λάβης in the Wasps by 'Diebitsch' (288). ἀνυποδήτους (v. 103) f. i. Mr. Forman translates 'sockless jerries'—a rendering which will be a hopeless puzzle to those who, as Dante says, will call this time ancient. Shall I confess that I had to pull myself together in order to recall the faded image of the sockless statesman, Jeremiah Simpson?

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[1] [The Dramas and Dramatic Dances of the Non-European Races in Special Reference to the Origin of Greek Tragedy, Cambridge, University Press, 1915; reviewed 37. 109-12 by B. L. G.]

THUCYDIDES

XXXVII 116

From publishers' lists it appears that there is a new edition of Havelock Ellis's Affirmations (first ed. London, Walter Scott, 1898). Nothing could be more timely, for the first, and next to the longest, essay is one on Nietzsche, whose name is in every one's mouth to-day. Much of Nietzsche's power lies in his style. No more readable German than translations from the Russian, and Nietzsche himself is a Slav rendered into German. As a firm believer in race, I have a personal interest in these atavisms, and if I were a Shintoist, I would say my prayers to my French ancestors, for I have more French blood in my veins than Nietzsche had Polish blood in his, and he called himself and was called, a Pole. And then Nietzsche belongs to the same guild of which I am a humble member, and Professor Oldfather has recently written an interesting article on Nietzsche as a philologian (Journal of English and Germanic Philology, Vol. XII, No. 4 [1913], pp. 652-666). Indeed I might say that 'we were nursed upon the selfsame hill,' though thirteen years apart. Nietzsche was a child of seven when I was poring over Thukydides in Berlin and reading Theognis in Göttingen—those two Greeks who either influenced Nietzsche profoundly or responded intimately to his native genius—and now no one can write of Thukydides or Theognis without bringing in Nietzsche. When Herakleitos is translated, Diels essays the kindred Nietzschean style (80), and Nietzsche's interpretation of Greek literature is accepted as a canon by persons who write about the Greek Genius (295). I have ceased to hold forth about the Greek Genius, but I have been a student of Thukydides, after a fashion, these many years, and peer into every new book on Thukydides that comes my way, with the shocking result, that I drop the interpreter and go back to the original. Were it not better to imitate the example of David, who was wise in his generation, or lack of it, and warm my frozen veins by consorting with spiritual Abishags? There, for instance, is Mr. Lamb, whose *Clio Enthroned* (Cambridge University Press) has been lying on the Editor's table for a year and a day. Why should I not do for Mr. Lamb what I did for Herr Nestle, not so long ago (311 ff.)? But then, Nestle's German article was not so accessible to readers of the Journal as Mr. Lamb's book is, and I must frankly confess that I am repelled by Mr. Lamb's style, which is excessively tropical, and affectedly so. Of course, this charge comes with an ill grace from one who had to call in the help of Remy de Gourmont (165) in defence of his own concreteness. Perhaps it is only jealousy, κεραμεὺς κεραμεῖ. Judge ye. |

Discussing the main contention of Mr. Cornford's Thucydides Mythistoricus, Mr. Lamb says (p. 65) that "a theory which shows Thukydides subject to a strong mythic obsession is directly and specially damaging to the study of his art, when, scorning the plain traces left on his style by the sophistic movement, it flies up, on a few gusts of poetry blowing here and there, to a dizzy height of tragic design." Leaving the malignant reader to match this flight by some of my flutterings in *Brief Mention,* I proceed to take up some of the points made by Mr. Lamb, and if I should shew that I am more deeply interested in Thukydides than I am in Mr. Lamb, and more deeply interested in myself than in either, Mr. Lamb would only have to endure what many of us have had to suffer at the hands of British reviewers, who are prone to use the books sent in for review as so many excuses for airing their own notions.

A study of the high-flown paragraph which I have quoted from Mr. Lamb will reveal the fact that he is not overborne by the brilliant pupil of the brilliant Verrall. Why should he be overborne? There is nothing absolutely new about the thesis of Thucydides Mythistoricus. It is not yesterday for the first time that the history of Thukydides was called a tragedy. It could hardly be otherwise, for the story he has to tell, even in the flatfooted narrative of a Diodoros, is a tragic drama, and Mr. Cornford only goes a step farther, a long step farther, it is true, when he maintains that Thukydides' story of the Great War is as real, but only as real, as an Aeschylean drama. The facts are as plastic in the historian's hands as is the myth of Oidipus in the hands of the three great dramatists, and how plastic the myth of Oidipus is has recently been set forth by Carl Robert (36. 338 ff.). Mr. Cornford's impeachment of

Thukydides, for it amounts to an impeachment, is only the latest of the many assaults that have been made upon the good faith of the historian, and every one who has conducted classes in Thukydides will have bitter memories of Müller-Strübing, that expatriated German scholar, who fancied that a residence in England had made him an authority in practical politics; and the readers of the Journal may remember how I drew after Bauer the curious curve described by the German scholar, and shewed how Thukydides sank in Müller-Strübing's opinion as Müller-Strübing rose in his own, until when Müller-Strübing left the world, he left Thukydides in the low estate of a professor (2).

Whether Mr. Cornford has improved the position of Thukydides by making him a tragic poet is a matter of opinion. Professors with their foregone conclusions are in their way tragic poets, nay, according to some, they are the makers of the tragedy through which we are passing. The names of Nietzsche and Treitschke are as familiar as those of the heroes who are carrying out their doctrines.

Against the doctrine of the historical school represented by Mr. Cornford (147), the doctrine that simplifies history by making money the *primum mobile,* Mr. Lamb protests, just as I have protested against what Hilaire Belloc has called 'The puerile inversion which makes of history an economic phenomenon' (148). χρήματα, χρήματ' ἀνήρ was a proverb before the days of Pindar, but ἀνήρ is not πόλις and the collective is something more than the individuals that compose it. I will not indulge in historical parallels, even parallels that lie very near. More than fifty years ago I wrote an editorial headed 'Historical Parallels a Nuisance,' and, as if to furnish an evidence of my thesis of 1864, I wrote a paper, in 1897, entitled 'A Southerner in the Peloponnesian War,' in which I referred to the economic interpretation of the Peloponnesian and of the Civil Wars (147). Of the present world-war one hears on every hand the cry, 'This is a Commercial War!' The statement faces me in my morning paper, as I write these lines, and a flaming advertisement sums it up in this not unfamiliar way: 'England, scenting danger to her own prosperity in the development of German science and inventive genius, sought by alliance with

France and Russia to crowd Germany out of the markets of the world.' Here is simplification with a vengeance. Everything is with a vengeance nowadays. 'Simple is the word of truth,' says the poet, but the simple is not always the true; for instance, juggle the different parties to the Peloponnesian War, read into the various speeches, now an indictment of English greed, now an indictment of German ambition, and you have your commercial theory. The πολέμοιο γέφυραι are the trade-routes to the Euxine, to Egypt, to the Western Mediterranean. Thukydides is supposed to have failed to see, or to have ignored, this fundamental fact. It would be too great a stretch to suppose that he took it for granted. What of the racial elements? What of the Doric War, what of the grim remark of the historian (7, 57) as to the fortune that made Dorians fight under the Ionian banner of the violet-crowned city, and the other way, like Slav in the Teuton army, Teuton in the Slav army? What of the antagonistic ideals? Speed the idea on a winged word and it becomes as potent as Thukydides' great god Paralogos. Think of Kultur. But can anyone think | of anything else but Kultur? There are those of us who remember when the bare formula 'State rights' proved to be an army with banners.

But Mr. Lamb is only incidentally concerned with Mr. Cornford's main contention. The chief object of his book is a vindication, or, if you choose, the appreciation of Thukydides as a stylist. The subtitle is *A Study of Prose-form in Thucydides,* a subject which has formed the staple of my seminary work in Greek Historiography, once every Olympiad, for many years. Much of the work was conducted on syntactical lines, and Thukydides' syntax, or as some would say, lack of syntax, proved a useful organon in studying the stylistic stratification of the great work, and in quickening the appreciation of Thukydides' power of personation, a power denied to him by Dionysios. So it was said that Henry Irving was always Henry Irving, no matter what part he played. A prince among actors he was for all that; and he who studies the speeches of Thukydides in groups will find that the particular is not lost in the general. But this is not the place to discuss æsthetic syntax. It is perhaps the place to say something about the gnomon, which Mr. Lamb has employed in the *Study of Prose-form in Thucydides,* and which he has set up in his chapter on Intonation, a chapter that deals with the history of prose rhythm.

Now the subject of prose rhythm has assumed such vast proportions that a special bureau will have to be organized for rhythmical statistics, to which all cases are to be referred. Everybody that knows a long from a short—it is not everybody—can achieve a doctoral dissertation on the strength of registering the clausulae in this and that author, this or that part of an author. It is a long story, this story of rhythm, which it is not necessary to pursue. I do not underrate it. The diligence of men like Zander commands my unfeigned astonishment (32. 116), and I recognize in the study an instrument of precision like statistical syntax, in which I may claim to have been one of the pioneers. Who can fail to recognize something organic in Bornecque's exhibition of the difference in rhythm between the different sets of Cicero's letters? Nor would I detract an iota from the fame that Zielinski has won in this field as in others (25. 453-63), and I have no patience with his German critic, who calls that rare genius 'einen ziemlich begabten Tagesschriftsteller.' Mr. Clark is heartily welcome to the renown he | has gained in the application of rhythmical tests to the text of Cicero. Yet as an ancient of days, I sympathize with that charming scholar, Mr. Tyrrell, who declined to do all his work over again at the bidding of the rhythmizers. There has been no lack of rash generalization in this field as in others. The taboo of – ⏑ ⏑ – – has been lifted, just as in the metrical field the bifid trimeter is no longer damned but 'motived.' Just as fifty years ago the fashion was started of introducing into school grammars the certain results of comparative philology—woefully uncertain as some of them proved to be—so we are to have a modicum, perhaps more than a modicum, of rhythmic incorporated in our text-books for beginners. Not satisfied with the field of Latin and Greek, the cursus is to have its free course and be glorified in English literature and English composition. One of Mr. Lamb's sympathetic reviewers urges him to translate Thukydides in Thukydidean rhythm. Now here is something that has for me a vital interest. For an eminent scholar, whose business it is to prepare orations in Latin, confided to me that he was greatly perturbed by all these canons, until he found that by the favor of the Graces his practice had unconsciously squared with the theory. Now if the rhythmical laws of Latin and Greek hold good in English composition, we have a wonderful proof of Indo-European sympathy, and a fresh argument for reproducing antique metres in our modern tongue. But as a matter of practice the testing of the sentence by the ear, and the actual testing of the rhythm by reading aloud, are so common that one marvels, as one reads in Faguet, that Flaubert makes a virtue of it: "Une phrase est viable quand elle correspond à toutes les nécessités de la respiration. Je sais qu'elle est bonne lorsqu'elle peut être lue tout haut . . . Les phrases mal écrites ne résistent pas à cette épreuve; elles oppressent la poitrine, gênent les battements du coeur, et se trouvent ainsi en dehors des conditions de la vie." And Faguet adds: "Et ceci est une des remarques les plus profondes que l'on ait faites sur l'organisme du style." Profound the remark may be, but it goes back to Dionysios of Halicarnassus and doubtless far beyond, and the practice I learned by watching my father and listening to him as he was working at his editorials.

As that acute scholar, Professor Humphreys, put to the test the theory of the relation of accent to quantity in Greek verse, by applying it to his translation of the famous soliloquy of Addison's Cato into Greek trimeters (Tr. A. P. Ass., 1876, | p. 145), so I have taken the liberty of applying the principles of the clausula to one of my most carefully written performances. I will not go into details, but I have found, as a German scholar found some time ago (32. 116), that the Cretic, as the basic foot, by the help of prelude and postlude, complies with the conditions of the dying fall (Cic. Or. 64, 218), which charms the ear so much in the closing words of the immortal eighteenth of Demosthenes, *σωτηρίαν ἀσφαλῆ*. For the beginner at all events the classical passage of Cicero will suffice—the fanfare of the First Paeon at the beginning and the cadence of the Fourth Paeon in the Cretic form at the close. It is to my mind an image of life—like that other image:

> On partira vent arrière,
> On reviendra en louvoyant (– ∪ –).

In English balladry, in English hymnody, as in the Horatian Odes, there is no more familiar cadence than the Cretic clausula. Porson's Law of the Final Cretic is the law of the εὐσχήμως πεσεῖν, which Comedy can afford to flout. Bid the boy watch his quantities and his ear will be attuned to rhythm in time—but he must not neglect his frisky genders, his erratic forms, and his normal syntax—and he must beware of the American Journal of Philology, in which he will find recorded from time to time the sins of those who occupy the chief seats in the synagogue.

PINDAR

XXXVII 232

Brief Mention is a sad misnomer, and I was never more forcibly struck with the incongruity between title and contents than when the last number was handed to me, as I lay repeating my favourite quatrain from Heine, a favourite not of mine only but of many who pray for a life of endeavour and a quick exit:

> "Ein Posten ist vakant! Die Wunden klaffen.
> Der eine fällt, die andern rücken nach.
> Doch fall' ich unbesiegt und meine Waffen
> Sind nicht gebrochen. Nur mein Herze brach."

However, the misnomer will disappear with the brief-mentioner, and when the time comes, the old craft which I launched more than thirty-six years ago, call it 'pinnace,' call it 'barge,' call it, if you are in a Shakespearian mood, as we all are, 'Andrew,' shall be sped cheerily on its way with the cry: Sine cortice nabis.

Meanwhile I take up again the subject of Pindar, which continues to haunt me. I have collected a good deal of material for my detailed review of Sir John Sandys's version promised 37. 89. For a teacher of languages criticism of translation is an indispensable organon of instruction, and being no longer in the schoolmaster business, I am entitled to dedicate the instruments of my trade to Hermes Logios and, as I do so, I go back in memory to the early days when I used to study the translations consulted surreptitiously by my classes and, whenever possible, to criticize unmercifully the borrowed renderings. At times my conscience smote me, but the boys used their 'ponies' with fear and trembling; and this seemed the best way to correct the abuse of outside help. I remember my own experiments kept up for many years, some of them still staring me in the face, and I remember also the old verse: μωμήσεταί τις μᾶλλον ἢ μιμήσεται, which may be rendered for the present occasion 'a man shall sooner underrate than emulate.' Carping is too easy and too ungracious for a veteran, and I frankly abandon my project of a comparative study of the two principal prose translations of Pindar, the one we owe to Ernest Myers, the other to Sir John Sandys. In the latter case I have had the amusing experience that now and then, when I was tempted to somewhat tart comment, I found that Sir John's | translation coincided absolutely or substantially with my own. But in such matters, I allow myself perfect liberty of self-criticism and I have reams of manuscript on which to practise. Some of my failings I have confessed before (e. g. 62; 184 f.). To these I should add that I was and am no more free than are others from the tendency to use archaic language when I have to do with classical poetry. Andrew Lang half apologizes for it in the case of Homer, where it needs no apology. Bevan makes use of a strange mixture in translating Aischylos (85). Starkie has given us a glossematic Shakespearian Aristophanes (221 ff.); and everyone is in love with the Tudor translations because of the quaint effect (185), against which Matthew Arnold protests. The patina is adorable. Theoretically an everyday word ought to have an everyday rendering and yet we go on translating γῆρας 'eld' and δῶρον 'guerdon' and κίνδυνος 'emprise,' lucky if we do not translate it 'derring do.' 'Father' becomes 'sire,' much to the disgust of said Arnold. Pindarists are sadly given to 'sire,' but the stud-book term is not so much out of place in view of Pindar's insistence on blood (I. E. xxxiii). Why should κᾶπος figure as 'demesne'? 'Garden' is familiarly used in the same sense. Myers has the courage to translate πάσσαλος (O. 1, 17) by 'peg.' Sandys calls it 'resting-place.' 'Pin' might serve as a compromise. 'Uncle,' I grant, is an ugly word with ugly phonetic associations, but a great Pindarist has told us that Pindar does not shy at the ugly (26. 115) and Sandys has not bettered the matter by resorting to a dialectic 'eme,' which he has to explain in a footnote and which recalls the sinister figure of Oom Paul. After all, the fault, and fault it is, must be construed as a tribute of respect to the 'exemplaria Graeca,' though it must be acknowledged that the 'nocturna manus' sometimes evokes a nightmare.

The other essay—promised at the same time with a criticism of the new version—the paper 'On Translating Pindar,' was not to be bound by personal applications and had its attractions for me, especially as it afforded an opportunity to branch out into all manner of disquisitions or rather lucubrations, for 'lucubrations' is a word that I love to apply to my own writings (e. g. 33. 227) by way of atonement to a distinguished scholar to whom years ago I gave mortal offence by making use of the word with reference to his admirable studies (96) and thus alienated a valued contributor. But the essay must go the way of the criticism. All that I can do in my present environment is to indicate some of the lines I should have followed, none of them new—in fact it seems impossible | to avoid trenching upon previous discussions—but all capable of individual treatment or novel illustration; and it is hoped that repetition will be forgiven for the sake of reinforcement.

A prime condition of an artistic rendering of Pindar is terseness. This involves a close adherence to the text, not, however, such as we find in Browning's Agamemnon, which is to be understood only by the light of the original, if then. The hardness of Pindar, not to say his obscurity, is not to be outdone, but it is not to be done away with. There are to be no periphrases for the sake of clearness. 'The flute's cry' (cf. O. 3, 8) is as clear as was the sound of the Greek flute and as poetical. There are to be no substitutes of familiar proper names for those that are unfamiliar. Think of Horace. Think of Milton. The modern institution of footnotes will serve, such as we often welcome in the common editions of Dante and Petrarch. But that is after all a matter of judgment, and it has seemed to me that Sir John Sandys sometimes goes too far in helping the student to follow the text. The story of Kastor and Polydeukes, nowhere more beautifully told than in the Tenth Nemean, ends with the words: ἀνὰ δ᾽ ἔλυσεν μὲν ὀφθαλμόν, *ἔπειτα δὲ φωνὰν χαλκομίτρα Κάστορος.* It is almost an insult to be informed that this means 'Zeus restored Castor to life.' Suppose that in the story of Apollo and Kyrene (P. 9) Pindar had stopped at v. 68: *κεῖνο κεῖν' ἆμαρ διαίτασεν.* Would there have been any need of a scholium? Fortunately, Pindar chose to be his own interpreter, and shuts out all footnotes by the frank use of *μίγεν*, a favourite word with that chastest of poets, which he has left to be the plague of his modern translators.

One question of perpetual recurrence, a question that blocks the entrance to every translation of a poetical masterpiece, the question whether we are to have a verse translation or a prose translation, seems to be simplified in the case of Pindar by this same condition of terseness. Rhyme is excluded at once. True, | if translation is, as Wilamowitz has called it (16), after Herder (50), a metempsychosis, the critic loses his rights. The rebirth may be better than the original. We have not to decide between Murray (205) or Way and Euripides, between Fitzgerald and Omar Khayyám. The famous Sonnet d'Arvers, so often itself translated, is said to be a translation. One does not care to see the original. Fortunately there is no original for Mrs. Browning's Sonnets from the Portuguese. Only the word 'Portuguese' gives us the key-note (185). Burton's Kasîdah is a parallel instance. But we have mainly to do, not with metempsychosis, but with metaphrasis, and metaphrasis excludes rhyme. Turning over the other day the pages of President Gilman's University Problems, I found a quotation from Pindar. Outside of a few stock phrases, Pindar is seldom quoted, but until Professor Mustard or Professor Kirby Smith institutes the search, we shall never know how many threads of Pindar's diction have been woven into the web of modern poetry. The so-called Pindarists have shewn so false a conception of Pindar that I have never had the patience to explore regions that have become *avia Pieridum loca* to all except the student of comparative literature. If I were to engage in the search, I should look among the eulogists who flourished in the days when the ancient classics were the standards. Not so long ago I found an echo of the familiar *γένοι' οἷος ἐσσὶ μαθών* (P. 2, 72) in La Fontaine's eulogy on Louis Quatorze: 'Prince, en un mot soyez ce que vous êtes: | L'événement ne peut m' être qu'heureux,' and so President Gilman's Pindaric quotation occurs in a eulogistic passage. It is taken from Cary's version of the noble close of one of Pindar's noblest Odes, the last epode of the Second Olympian; and the idle thought crossed my mind that I might use the passage as an exemplar of the hopelessness of all the current rhymed translations. But 'actum ne agas.' The whole thing is too easy and one is tempted to parody Pindar himself and say of each such translator *ὅσα σφάλματ' ἔθηκεν τίς ἂν φράσαι δύναιτο*;

Translation in the metres of the original involves serious difficulties. Is it as hopeless as the method just rejected? Germans have tried it. Their success or failure does not concern us here. But what are the metres of the original and would those metres produce on our sensorium the same effect as the Greek measures? Some of the Greek measures certainly do, notably the Asklepiadean (261; 327 and Shorey on Horace Od. i, 11), and recent studies in prose rhythm seem to bear out the notion of Aryan congeniality in the rhythm of language as in musical rhythm (348). | In my audacious youth I made many experiments, but with a wise reserve I have allowed very few to see the light. The monosyllabic character of our language is a serious drawback to the use of the iambic trimeter, which resolves itself too often into an Alexandrine (87; 186), and, as for heroic hexameter and elegiac distich, hell is paved with the good intentions of the experimenters. The Horatian metres have tempted many. Among them, and not the worst of them, is Isaac Watts, and in my brief experience as Professor of Latin, I tried to teach the boys the lyric metres of Horace by ear—a method since recommended by Professor Shorey: and to that end I manufactured rhymed Alcaics and other enormities (187). Once I laid my unhallowed hands upon the lyrics in Aischylos and Sophokles. Pindar I have never dared to touch. Wilamowitz, as is well known, has resorted to what he considers kindred German measures for the reincarnation of Greek tragic choruses, but I have not ventured to pronounce judgment on the success of his experiments (20. 110). Of the elder Lytton's Horace, I said my say many years ago (cf. 51). A man who was capable of translating Horace's 'triste lignum' 'arboretal assassin' may well have been expected to be capable of anything in the way of rhythm. The *vers libre* is coming into fashion and so is Southey, and this may be the way out. Rhythmical prose has proved a snare (93).

Asked how Wellington spoke French, a royalist Frenchwoman is reported to have said: The Duke of Wellington speaks French as he fights, with great determination; and the Roman attacks the problems of the transfer of Greek metrical forms to Latin with great determination. One cannot help admiring the dexterity with which Ovid lightened the Roman elegiac, even if in so doing he overworked his scant supply of iambi. The example of the Romans may serve as an encouragement to those who are still bent on naturalizing Greek metres. But the naturalizing Romans broke down in the matter of compounds, and experiments like 'repandirostrum incurvicervicum pecus' were acknowledged failures. And here we encounter one of the great drawbacks in translating Pindar. Pindar's compounds are glorious (161). He puts them in the forefront of his poems. Is it possible to translate the odes so as to bring out this feature? Hardly. Those who believe in the recurrent word as a guide to the meaning of the odes may take care to avoid the special English temptation of ποικιλία, (27. 482), but the Greek compounds are baffling. The history of compounds in English as in Greek is not too | well known; and to minds of a certain order, there is an irresistible lure into the regions of chronology and statistics. The literature is scattered and to me inaccessible; and I doubt whether anyone has been at the pains to exhibit in figures and in curves the census of compounds in either language. The Greek compounds, admired by the men of Shakespeare's age (222) who were best fitted to cope with them, belong in their origin to a period earlier than the so-called parts of speech. They have a 'mysterious way' with them, and it is no blasphemy to say that they were originally framed 'in deep, unfathomable mines of never-failing skill.' There is little divine about English compounds. They are agglutinations of words already made. The best are those that belong to the richest period of our language, and the margin of my Valpy edition is flecked with Greek equivalents for Shakespeare's compounds. The Elizabethans are the source from which the translator must draw, if he wants something organic. Under German influence, Beddoes (4. 445) brought back the compound business, and the same German influence has turned the stately procession of our language into a chain-gang. To be sure, English compounds have a value of their own, but they must spring from the life of the people. It is well worth noting how few permanent acquisitions were made by the Civil War—stirring as life was then. 'Gripsack' and 'carpet-bagger' were the chief. Such things are to be cherished, and 'jimber-jawed,' which has been the subject of learned discussions, is almost as dear to me as one of the inexplicable sacral epithets in Homer. But I run my eyes down Tennyson and find scant comfort in his creations—to say nothing of lesser artists (87). Now the very fewest Greek compounds are made up of agglutinations; there are very few dvandva compounds. The words must undergo a sea-change before they can be fused; and though I hate to use the word 'law' in philological matters—for 'law' is 'organized will'—I had rather be the author of Scaliger's 'law' than of Grimm's. I say 'monogram' and 'telegram' with the rest of the world, but I respect the modern Greek 'telegrapheme'—though the run of modern Greek compounds has roused the ire of some of the leading scholars of the Hellas of to-day. As for ancient Greek itself, the cases made havoc with compounds. Syntax killed synthesis. The articular participle, and that plebeian intruder, the articular infinitive, offered rough and ready substitutes, and οὐ and μή killed off negative compounds. The fun of Aristophanes' mad compounds is heightened by the contrast of the spoken language. It is, to use Heine's figure, the waving of an exaggerated monkey-tail. The overdoing of the later dithyrambic poets is a manner of protest against prose. Now I have called Pindar's compounds | glorious. How many of them are his we cannot tell. Some of the boldest seem to be common property, and yet there are, or, at least, there may be those who feel a difference between Pindar and Bakchylides in this regard (161). Now most of Pindar's compounds are untranslatable by compounds, and the translator has to take refuge in periphrases as does the Homeric paraphrast. The relative periphrasis is flat, flatter than it is in French (88); and the translation of Greek compounds by the relative is too much like the translation of the Homeric compounds by the instructive but loathsome Paraphrasis. In any case no English device will reproduce the *πρόσωπον τηλαυγές* effect of Pindar's great odes.

EURIPIDES

XXXVII 370

The father of Euripides is reputed to have been a Boeotian. If a Boeotian, he must have been an admirer of Pindar, and, following this faint trail, I found myself reading Euripides entire. The edition I used had been in my possession since | 1853, but had never been handled for exploration except as to the poet's practice in the matter of the historical present, and that only in the continuous narratives, so that there were no distracting marginalia. A fresh text is an approach to Marion Delorme's made-over virginity (—'Et ton amour m'a fait une virginité'—) and whenever I can, I make my researches in untrodden ways. . . . | Primarily, it is true, as I have just stated, my reading of Euripides on end was undertaken for Pindar's sake, then kept up for the delight of the exercise. But when I finished the Cyclops and looked back on the stretch I had covered, I was conscious of a decided revulsion. Goethe tells us that he rode into the zone of the | great guns in order to find out for himself what is meant by 'cannon-fever,' and, mindful of his example, I have tried to analyze my feelings under similar circumstances; and, being at any rate a determined analyst, I began to search out the reasons for the revulsion, the violence of which was not mitigated by the subsequent reading of Sophokles, for many years my favorite of the Great Three. Under the influence of German aesthetics I was in my youth as much enamored of Sophokles and as much prejudiced against Euripides as my junior, Jebb, was afterwards. One of my favorite teachers was Schneidewin, and he was a Sophoklean. He knew his Sophokles by heart, and I remember how he corrected our slips as we read the Electra aloud to him one evening when his eyes refused their office. His edition of Sophokles still holds its own, and not long ago, I was stirred to resentment when Wilamowitz gave Schneidewin credit for good will and nothing else. In my twenty years at the University of Virginia, the only one of the three I taught in my regular classes was Sophokles, and I myself have made a slight contribution to the study of his dramaturgy in an essay entitled 'Maximilian, his Travels and his Tragedy,' which is really a vindication of Sophoklean method as illustrated in a real life. My prejudice against Euripides was heightened by my love of Aristophanes, for the first play of Aristophanes I read under adequate guidance, the guidance of Ritschl, whom I adored, was the Frogs, and for years I worked at an edition of the Frogs that was to have been illustrated by parallels from the annals of literary persiflage. But as life went on, the threefold cord of love and labor and sorrow drew me nearer to Euripides, and I have tried every now and then to make amends to Euripides the Poet as well as to Euripides the Thinker.

This time, however, the revulsion was unmistakable, and, thinking the thing over, I realized that I had been followed during the course of my reading by voices that whispered in my ear hateful criticisms of Euripides like the blasphemous suggestions of 'one of the wicked ones' to Christian on his way to the Heavenly City. At first I bethought me of Tekmessa's excuse for Aias:

κακὰ δεννάζων ῥήμαθ' ἃ δαίμων
κοὐδεὶς ἀνδρῶν ἐδίδαξεν.

But the voices were human voices, not the voices of *δαίμονες*, and the blasphemies were stale. Every now and then the utterances seemed to come from a more intimate quarter:

δι' ἐμᾶς ἦξέν ποτε νηδύος ἅδ' αὔρα. |

Was it a temporary disorder of the intellect, a manner of mental borborygmus, very different in its fitfulness from the pitiless peristaltic movement of Henry James's mind (31. 125)? I will not attempt to sort these susurrations under regular categories. Tumultuousness fits the character of this midsummer nightmare.

'A whisperer separateth chief friends,' and one of the principal whisperers whose voice I recognized was Tycho Mommsen, and as I read, I noted the blend of the everyday with the archaic, the matching of 'cloth of gold' with 'cloth of frize,' corresponding to the double strain in the blood of the poet. Shut one eye and it would be easy to prove that Euripides was a conservative and not a radical. There are two sides to his shield. As for his syntax, the evil spirit worked from within. Instead of emphasizing the clay feet of the great image of Daniel's vision, your critic of sculpture would have questioned the conformity of the statue to accepted canons, and as a syntactician in grain, I was tempted to notice Euripides' leaning now to the syntax of the agora, now to hyperepicism. The details I suppress. One personal observation, however, not to say grievance, I will not withhold. His εἰ with the future indicative shews clearly that metre was not the determining factor. The evidence is overwhelming—I will not burden the page with references—and I smiled grimly as I remembered that the Brugmann-Thumb grammar ignores my insistence on the difference between εἰ with the future indicative and ἐάν with the subjunctive, and refers only to the protest raised by an American scholar against the doctrine (13. 123 ff.).

In the Frogs Euripides proudly offers to submit to the judgment of Dionysos what he had done in the way of

τἄπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας.

Partly, perhaps chiefly, because I am disqualified—which does not necessarily mean 'unqualified'—I am moved to jot down among the things that came to me from within or from without, criticisms of Euripides' metres, lyric and other. Whispering voices told me how the technique of the Euripidean trimeter declined after 424, but I stopped my ears at the ancient gibe which gave rise to the technical term Εὐριπίδειον. That is not a matter of metre but a matter of rhetoric, a matter of ὀρθότης as against πλαγιασμός (9. 140 ff.). You can attach the tin can of ληκύθιον ἀπώλεσεν to the stump of trimeter after | trimeter in other narratives than those of the prologues. The jest was aimed at Euripides' affectation of opening his story with the child-like simplicity of the fairy tale. In the use of the trochaic tetrameter Euripides harks back to Aischylos, as he does in so many things, but what is the artistic warrant for using the dactylic hexameter and the elegiac distich? One can understand the intercalation of the iambic trimeter in lyric measures. It is a matter of resipiscence. But the dactyl soars, and one recalls the mocking parody (21. 232) of Aristophanes in the Peace 114 foll. There are too many wailing anapaests. The dochmiac is overdone. The dochmiac is a tragic creation, and Euripides has been called by the highest authority τραγικώτατος, but τραγικώτατος is no more a compliment than 'most oratorical' would be for an orator. Not being an Enoplian and therefore not armed against the darts of the adversaries of Euripides, my ears were open to all the criticisms, old and new, about the monodies, those bravura pieces, which, quite apart from tradition, were evidently composed for a special performer—in modern times clear openings for encores. The appositeness of the odes to the action is a favorite field of criticism. Sophokles gives mythical parallels in his choruses, but no such long connected narratives as we find, for instance, in the I. A. 164 foll. As for the ἦθος of the various rhythms, whispers from without and murmurs from within were bewildering in their variety. The so-called logaoedics are said to have no character of their own, apart from the music, and as the music is lost, the soul is lost, and praise and blame alike are plays of the fancy. Only, without plays of the fancy the world of Greek poetry would lose most of its charm—for the fanciful.

Then came the long procession of his characters, their faces all awry. Menelaos is a cad, Hippolytos, the prototype of the prig. Strange, by the way, that one has no profound sympathy with such worthy characters as Joseph, Hippolytos, Bellerophon, Peleus. The Greek Josephs at all events all come to bad ends. There is Medea, the Woman's Rights woman, who taught her modern sisters that bearing children was more than an offset against bearing arms. That she was right makes no difference. And then there is the degradation of Helen to the level of Offenbach's 'La belle Hélène.' Euripides' Helen is not the Helen of the Iliad, still less the Helen of the Odyssey, nor the Helen of Isokrates, whom it was once the fashion to call a vapid rhetorician, that hierophant of the Cult of Beauty. The Euripidean Helen falls in love with the Oriental splendor of Paris's attire, specifically his trousers, according to the Cyclops. A curious turn-about. In my youth, Punch twitted royalty with admiring the bare legs of the sturdy Highlanders. In Euripides' time it was the breeks that caught women's eyes. The Euripidean Helen was not to be trusted in the same boat with any susceptible male, and the stinginess of her votive offering of hair (Or. 128) recalls a passage in a certain disreputable French novel. Helen is a goddess, a *déesse en exil,* as it were. Euripides cannot escape that basic fact—which a fine writer, the other day, called a 'basilar fact.' But in his Helen the *évaporée* woman becomes merely an evaporated goddess.

Helen's natural critics are her provisional mother-in-law, Hekabe, a typical scold, who figures as a prosecuting she-attorney in the Troades, and her provincial niece, Elektra, whose criticism of Helen's economy in the matter of tresses has just been cited. Elektra is the typical Greek old maid and old maids were a rarity in Greece. The Pythia is 'all unmated because so consecrated,' but the rest of the sisterhood frankly mourn because no one has dupp'd the chamber door for them. Elektra is no exception, and when she says touching Klytaimestra: γυναῖκες ἀνδρῶν, ὦ ξέν', οὐ παίδων φίλαι, she reveals herself. My heart has always been woe for Pylades—γραῦν ἔγημεν αὐτὸς ὢν νέος—and whenever I think of him, the closing scenes of the Ecclesiazusae spoil the vision of devoted friendship. In the matter of womankind Sophokles had much to learn from his younger rival, and actually learned much. No more interesting study than a comparison of the two Elektras such as Kaibel has instituted (18. 355). Would that we had a Helen of Sophokles!

As for Euripides the rhetorician, all the tragic poets, including Aischylos himself, show traces of the aniline colours of the Sicilian school, but Euripides was the δικανικὸς ποιητής by eminence. His στιχομυθίαι remind one of the cross-questioning processes of the modern pettifogger, and years ago I set on foot a study which culminated in a Johns Hopkins doctoral dissertation ignored by an English scholar who long afterwards handled the same theme. Then came the rabble rout of Euripidean questions: Euripides the Rationalist, the Riddle of the

Bacchae, the Problem of the Deus ex Machina, which a pupil of mine—too early lost to scholarship—attempted to solve in his own way. Finally, a turmoil like the turmoil of the Νέκυια. *κᾆτ' ἔγωγ' ἐξηγρόμην.* The bad dream was over. Euripides became for me once more Euripides the Human. Now abideth, not | Helen, but Alkestis, Iphigeneia, Polyxene. The ribald jests, the 'posticae sannae,' the miasmatic vapors are blown away by the cool airs that come from the dells of Hellas, for Euripides is not only Euripides the Human but the Poet of Nature. Still the initial question comes back: Why this revulsion? The reasons are, as might be expected of the brief-mentioner, purely personal.

The story is told of a Harvard Professor of Greek, one of the old, old time, that when he was asked what he was going to do with himself after his retirement, 'I am going to read the authors,' he said, and it was well. So few professors find time to read the authors. But if he sought peace in reading the authors, he ought not to have read Euripides, or he would have met with my fate. There is no classical repose in Euripides, and I see clearly that my trouble arose from two causes: one, my age; the other, the present time. On the chapter of Old Men, Euripides is as bad as Kipling. True, the other tragic poets do not spare old men. Nothing sadder than the ὄναρ ἡμερόφαντον of the Agamemnon. Sophokles with his large view of life gives some comfort to the oldsters with his ὥσπερ γὰρ ἵππος εὐγενής κτέ., one of his rare comparisons. He lived to renounce what was to Mimnermos the *vivendi causa.* Plato tells the story; Cicero spoils it in the telling (30. 3 f.), as indeed all Cicero's translations bear watching. I doubt whether Euripides lived to renounce. The dogs that tore him in pieces, had they been articulate, might have had something to say about his midnight adventures. Poets have always been suspicious characters in that regard from Hesiod down. Bernays, Wilamowitz and Murray have in succession extolled his lyric praise of youth, H. F. 637: ἁ νεότας μοι φίλον (231), written, as has been conjectured, about the time when death is welcome to men of the Mimnermean type. There the burden of old age is mentioned in passing, but in an earlier chorus there is a gruesome picture of senility. But the subject is too painful for me. I have referred to it already in various *Brief Mentions* (308 f.), and all Euripides' old men are so many horrors to me.

My main quarrel, however, is the perpetual reference to the Great War, which has clouded these last years of my life. For my part, I cannot emulate, or even understand, the sublime resolution with which that famous congregation of German professors, all servants of the state, hurled into the great gulf fixed between the Central and the Circumferential Powers what | many would consider the most precious fruits of German intellectual and spiritual activity; and I watched, not unmoved, the golden book of my youth close-written in German characters go fluttering down the abyss. Classical repose! Classical fiddlesticks! Fiddlesticks from Nero's fiddle. Apart from the Troades, which in Gilbert Murray's version has brought the great phases of war before a wider public, here are some of the restful things one finds in Euripides: I pass over 'race suicide,' though it is not to be passed over when one wonders how the earth is to be replenished after the war. Ion, 488: τὸν ἄπαιδα δ' ἀποστυγῶ | βίον ᾧ τε δοκεῖ ψέγω. I pass over the 'scrap of paper' which would have been more precious to the Duke of Athens than it was to the German chancellor, for the Euripidean Theseus says Suppl. 433: γεγραμμένων δὲ τῶν νόμων ὅ τ' ἀσθενὴς | ὁ πλούσιός τε τὴν δίκην ἴσην ἔχει. But there is the doctrine of military necessity, Ion 1046: ὅταν δὲ πολεμίους δρᾶσαι κακῶς | θέλῃ τις, οὔδεὶς ἐμποδὼν κεῖται νόμος. There is a glorification of war, quite on modern lines. In my youth a famous German publicist preached war as the best means of getting rid of what he called the 'scrofulous rabble of mankind.' In the last twenty odd years, the Uebermensch spectre has stood astride the earth. The two appear together in Euripides. Of τὰ Διὸς βουλεύματα it is said, Hel. 38: πόλεμον γὰρ εἰσήνεγκεν Ἑλλήνων χθονὶ | καὶ Φρυξὶ δυστήνοισιν, ὡς ὄχλου βροτῶν | πλήθους τε κουφίσειε μητέρα χθόνα | γνωτόν τε θείη τὸν κράτιστον Ἑλλάδος. The speaker is Helen, and a man of my time cannot shut out the figure of a modern Helen, or the words of her reputed speech: C'est ma petite guerre à moi. Mailed fist and pacifist alike appear, mailed fist with its demand for preparedness, Androm. 682: ὅπλων γὰρ ὄντες καὶ μάχης ἀίστορες | ἔβησαν εἰς τἀνδρεῖον. The pacifist speaks by the mouth of the disillusioned

Adrastos, Suppl. 949: *ὦ ταλαίπωροι βροτῶν, | τί κτᾶσθε λόγχας καὶ κατ' ἀλλήλων φόνους | τίθεσθε;* Worst of all, Lissauer's Song of Hate finds a response, and, oddly enough, the spokeswoman is an English princess, for, according to the Brut d'Angleterre, the English are of Trojan stock. But the Germans are becoming ashamed of the Song of Hate, and I am ashamed to quote in full the burning words of Andromache (445 foll.).

THE FOOD OF POETICAL GENIUS

XXXVII 379

Of all current nonsense, the definition of genius commonly ascribed to Carlyle is to my mind the most nonsensical. It usually appears in one of two forms—'Genius is an infinite capacity for taking pains,' or 'genius is the capacity for infinite painstaking.' According to a recent writer in the *Nation,* Carlyle is to be acquitted of both these forms of the definition. What he wrote was 'Genius means the transcendent capacity for taking trouble.' Genius does not consist in the capacity for taking pains. It compels the taking of pains. 'Doctrina sed vim promovet insitam' does not tell the whole story. The more we explore the history of poets—a race which is supposed to live wholly by inspiration—the more evidence do we find that their genius has been fed from without. One cannot help smiling when Dr. Johnson says of his artificial school 'We were a nest of singing birds,' but the real singing birds have all been nourished from without and largely from classical sources, to some minds as arid as modern breakfast-food. Thomson and Cowper are supposed to have struck fresh notes in the choir of eighteenth-century poets, but Cowper's study of Homer is of itself suspicious, and Professor Mustard has shewn how much Thomson owes to the close observations of the Roman poets (29. 13). The fresh green of the poetry of nature is due to the phosphate of antique didactic poetry, as I have expressed it elsewhere. The 'doctus poeta' is 'doctus' in the Roman sense, not *σοφός* in the Greek sense.

All this obviousness is suggested by a chapter in Professor

Lane Cooper’s valuable collection of material, *Methods and Aims in the Study of Literature* (Ginn). In this chapter, entitled *Studies of the Poets,* Professor Cooper himself has proved beyond a question how much Wordsworth, who is supposed to have owed everything to Mother Nature, has drawn from wide and varied reading, and the list of the books that Byron read, and, according to his own account, digested, before he was twenty would put many professors to shame. ‘Res severa gaudium’ is a famous sentence of Seneca’s, and the achievement of that joy for others is often a serious task. Professor Cooper’s volume is an interesting record of the experiences of those who have won, and full of lessons for those who are tempted to take up literature as a light thing. But no one who has studied rhetoric under the guidance of the ancient masters will be surprised to find how much is merely an echo of manuals, familiar to an earlier generation, but long since laid aside (comp. 94). So when Ben Jonson, as quoted by Lane Cooper, tells us that ‘for a man to write well, he must first think and excogitate his matter <*εὕρεσις*>, then choose his words <*λέξις*>, then take care in placing <*τάξις*> both matter and words so that the composition <*σύνθεσις*> be comely’ we seem to be reading an ancient primer of rhetoric with three of the five headings of the regular *τέχνη*,—*εὕρεσις, λέξις, τάξις, μνήμη, ὑπόκρισις*—and wonder a little at the title ‘Discoveries.’

ENGLISH AND GERMAN SCHOLARSHIP

XXXVII 494

In this *Brief Mention* I am going to indulge in some personal reflections on the diverse ideals of English and German scholarship—a subject which was brought forward some time ago by the most brilliant English Hellenist of our day in a memorable article (*Quarterly Review,* April, 1915), part of which has been quoted recently by the author himself in an interview with a persistent newspaper man. Book, article, and interview have aroused in me a host of memories, some of which it may be worth while to record here.

Few are competent to enter into judgment in a matter like this. At all events comparatively few have undergone the | discipline of both countries. In my year at Bonn (1852-53) I encountered two Scotchmen, who were taking what is called on the Stock Exchange a 'flyer' at German methods in their long vacation, but a semester here and a semester there do not suffice; and it is not a little noteworthy that those who are really indoctrinated in German ways are apt to lose the undeniable charm of the best exemplars of English scholarship. There are possibly those who have not forgotten what Churton Collins had to say about a certain Anglicist who had become saturated with the German atmosphere. My own testimony is worth very little because such philological schooling as I have had is wholly Teutonic. I was 'udum et molle lutum' when I went to Germany in my nineteenth year, or rather I might say of myself in 1850 as a French mother is reported to have said of her son when she sought a place for him in one of the ministries. 'Il est propre à tout. Il n'a rien appris.' To be sure, I had read a great deal of Latin, some little Greek, but my American teachers did not understand their business, and if I had had such instruction as is available in not a few American colleges to-day, I should have been spared a great deal of fumbling. Brought up in old-fashioned ways and in an old-fashioned environment, which might almost be called 'colonial,' I had been taught or at all events had conceived a profound admiration of English scholarship, especially in its lighter manifestations; and I remember as a lad not yet in my teens copying from an old number of Dennie's Portfolio one of Porson's facetious contributions to the Morning Post I think it was—a translation into Greek iambics of 'Three children sliding on the ice' which purported to be a newly discovered fragment of a Greek play.

Among the first philological books I owned was the well-known collection of Porsoniana in four volumes containing Porson's Preface to the Hecuba, his edition of the Plutus and his Photius. But as I grew up, I found that the authors of all the great dictionaries, the great grammars, the great works of reference bore German names and, when at the age of sixteen I began in earnest the study of German, there was an end of any deference to English scholarship; and afterwards as a student in Germany from 1850 to 1853, I learned to imitate my masters, who all, or nearly all, were supercilious in their bearing toward contemporary English classicists. Every now and then, they said, England gives birth to some great genius, such as Bentley, such as in a lesser degree Porson. Dobraeus was admired in Germany even more than Dobree in England. One heard of old Dawes as Davesius and of his exploded ‘canon Davesianus.’ Sometimes a professor would make a stagger at pronouncing the name of Thomas Tyrwhitt, and I remember how Boeckh, who tried to be fair to the English, wrestled with the name of Sir George Cornewall Lewis and wound up by writing it on the blackboard. Few of the German classical scholars of my day even pretended to know English and I have had to act as interpreter of English announcements of important discoveries, such as Babington's Hypereides. Things are very different to-day, and Americans have contributed to the difference, but even now the average German classicist does not know English as does the average German business man. The subtleties of the language are lost on them and their mistakes would form an amusing chapter in the history of errors. But in the fifties an American Anglomaniac was a rarity and the German attitude towards English scholars gave no offence to the patriotic American neophyte, for I was brought up on the memories of my revolutionary ancestors. I bore a deep-seated hereditary grudge against those whose forbears were responsible for the expulsion of the Acadians, the sufferings of Valley Forge, the burning of Norwalk, the insolent behaviour of British officers during the occupation of Charleston, and I was quite ready to be impressed by the judgments of my German masters. Now nothing is more contagious than the sneering habit and in no set of men does that cheap assertion of superiority exhibit itself in more repulsive form than in your fledgling Ph. D's. ‘Fledgling’ is the English word, but ‘gelbschnabel’ and ‘béjaune’ are much better because they express the aggressiveness of the callow youngster's beak. Of this second-hand superiority I myself have builded a monument in my maiden review article ‘The Necessity of the Classics’ (*Southern Quarterly Review,* July, 1854) in which I undertook to criticize English scholarship and English methods of instruction in the classics. In my collectanea it is among the 'juvenilia,' and marked 'not to be reproduced,' but nearly nine times seven years have passed since then and I have been made over several times, so that I am tempted to quote a verse of Theognis that has been much in my mind during a heated political campaign—*κρέσσων τοι σοφίη γίνεται ἀτροπίης*, 'better proves wisdom, sure, than changelessness,' and I do not hesitate to execute my old 'bejan' self in illustration of my theme. Here then is a small specimen:

"To some of the secluded scholars of our Southern country, who devote much of their abundant leisure to the perusal of the classics, and collect Aldines, Juntines and Elzevirs with bibliomaniac zeal, England may still seem to be the Gilead whence the balm must come. But England has never had a philology. The scholars who arose from her soil were of foreign seed. The dragon's teeth brought forth a strange | race. Bentley lived a century too soon, and England laughed at the new Aristarchus as she cheered glory-and-shame Porson, not knowing what she did. It is sad to look at the full-length caricature of Bentley, which Pope has drawn, with such malicious distortion, in his Dunciad, and to reflect upon the uniform fate of all those great men who have been sent to that ungrateful people. But a just punishment has overtaken them. Their philological worthies have no national existence and form no national school. The type of their educationists is Dr. Busby, and the type of their scholars Dr. Parr. It is astonishing with what vehement obstinacy, so to speak, England prides herself upon the mere negative merit of keeping her quantity void of offence. In no country on the globe has so much turmoil been made about the fact that scholars know the right hand from the left, and leave Priscian's head unbroken. The most earless nation on earth, a nation which has produced no music, except those simple strains which, like currents of electricity, run round the whole globe, which cannot show a single composer of real eminence, prides itself upon an accuracy for which there is no parallel save that of a deaf musician. The whole world must be pestered with the information, that the British Senate knew that the penult of *vectigal* is long, and that Cambridge was aware that the penult of *profugus* is short: and these stories are hawked about wherever the English language is spoken, and every lad in the rudiments learns to sneer at Paley's quantity[1] and triumph over Pitt's short syllable in *labenti*. Every article on America contains some gibe at our unfortunate proclivity to Polish perversions.[2] Even men who should know better, lay stress on the mechanical accomplishment of making verses.

"The same Bulwer who, in 'Pelham,' laughed at the facility with which he could turn off Latin verses, compared with his other deficiencies, in 'The Caxtons' throws a slur on German erudition by contrasting Dr. Hermann's eulogy of Pisistratus' ode with the parody of Mr. Caxton.

"Classical education in England has been, for long years, one huge polypus of verse-making, an exercise which, however useful, still stands, in a pedagogical point of view, far behind the exercise of writing prose, not so much on account of the disproportion in numbers between those who possess the faculty divine and those who do not, as because vapidity and inanity cannot conceal themselves so well on the plain ground of the *pedestris oratio* as in the flight of an *anser inter olores,* nor loose syntax and careless construction shelter themselves behind the convenient plea of poetic license. 'Long reading and observing, copious invention and ripe judgment,' may enable a Hermann to reproduce Schiller in Greek or a Ritschl to supply the *lacunae* in Plautus; but, as Milton concludes, 'these are not matters to be wrung from poor striplings, like blood out of the nose or the plucking of untimely fruit.' And yet, after all their true British boasting, the schools of England must be very defective in the matter of classical training, if we may judge by recent disclosures. Scholars who ignore Greek accents and are unacquainted with the composition of words of frequent occurrence and evident structure, are strangely misnamed. *We,* for our part, would apply in their favour the educational observation of the worthy South: 'Stripes and blows are the last and basest remedy, and scarce ever fit to be used but upon such as carry their brains in their backs, and have souls so dull and stupid as to serve for very little else but to keep their bodies from putrefaction.'" |

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[1] The Paley meant here is, of course, the Natural Theology man, against whom I had a grievance. Pitt's lăbenti reminds me of 'labitur *atque* lăbetur,' which appeared on a medal struck in honor of the Philological Congress at Hamburg some years ago. My informant, an eminent British scholar, did not fail to point the moral.

[2] Nos Pōloni non cūramus quantītatem syllābarum.

All this is pitifully young, but I proceeded to fortify my position from contemporary English confessions as to the inadequacy of English scholarship in certain lines; and since then the English have followed the German lead in methods of research, though in results Krähwinkel beats Oxford and Cambridge. On the other hand German thinkers have learned to value the processes by which the classics have penetrated English life, and proved themselves a working force. Wilamowitz himself is quoted as saying in his wrath that the only hope for the future of Greek scholarship is in England. All that is left, he told me in 1907, is the University Extension lecture. If the range of reading is not so wide as it might be, if the studies of even the best scholars move in too narrow a circle, still it is a great thing to breathe the same pellucid air with Vergil, to feel Horace playing about the heart-strings, to hear the music of the voiceful sea from which the Iliad and the Odyssey have risen. No English scholar would have been guilty of the blunder of Lucian Müller, who balked at 'Contemplator item'—failing as he did to recognize the Vergilian verse. No English classicist would have claimed a solemn verse of St. Paul as a comic fragment, as was the fortune of Kock (12. 100). Of this cultural side, this preeminently English side, no better champion could be imagined than Gilbert Murray, whose article I have just characterized. So far as I know, his training has been purely English, and yet he is familiar with German work and is evidently in close personal relations with German scholars, and whilst he does not make the almost absolute surrender that Masqueray made not long ago (35. 110), his acknowledgment of the obligation of the classicists to German erudition is ample, and it might suffice to register only his reserves. Still his vast concessions justify the domination of German philology in America. ‘In sheer, straightforward, professional erudition Germany easily leads the way.’ ‘This comes out most clearly in the great works of reference,’ and he cites the Corpus of Greek Inscriptions, the Corpus of Latin Inscriptions, the great Latin Thesaurus, the best Greek Lexicon, Pauly-Wissowa, Roscher, Kühner-Blass, Kühner-Gerth, Collections of Fragments, the Bibliotheca Teubneriana. ‘Iwan von Müller’s Handbuch is by English standards an unapproached marvel.’ Even the Lietzmann series has an emphatic word of commendation, and as for individuals, ‘no one scholar in any other country can be compared for range and brilliancy with Wilamowitz,’ to whom he pays in the course of his discussion a tribute distinguished by the warmth of its feeling as well as by the justice of its appreciation. ‘It would be hard to put any general Greek history since Grote on a level with Eduard Meyer or any book on style above Norden’s Kunstprosa.’ Still | Murray makes reserves in favour of Sir James Frazer’s Pausanias and A. B. Cook’s Zeus in their respective lines (36. 459). His guess that the bulk of German productivity in the way of periodical literature, dissertations and monographs is ten times as great as that of the English seems to me utterly inadequate. ‘The English work,’ it is true, ‘shews sounder scholarship and less lack of judgment <but> the German shews far more thoroughness and daring and power of research.’ ‘These results,’ he continues, ‘are largely caused by the university systems in vogue in the two countries. In Germany the students to get their degree have to write and often <say ‘regularly’> to publish a thesis.’ In England they get their degree by a very hard and wide <?> examination. ‘So with teaching appointments. In Germany a man has to publish a book; in Great Britain men are usually appointed on private evidence of their teaching capacity, intellect and general character.’ <Hence, I may add by way of parenthesis, many surprises to those who have no means of judging except by published work.> ‘The Germans tend to put more of their force into writing and publishing, the English into life and teaching.’ ‘Is there anything,’ Professor Murray asks, almost despondently, ‘to put on the other side of the account?’ and, plucking up courage, he proceeds to cite the work of Sir Arthur

Evans, the work of Grenfell, Hunt and Kenyon,[1] and what the English have done for numismatics. 'Great Britain's output is rather small,' he admits, 'and sometimes it is hard to tell how much competence or incompetence her silence covers.' But he contends that the answers received to the problems of Crete, of Sparta, of the Oxyrhynchus papyri have been obviously and undeniably in the first rank of competence.' And he goes on to say frankly: 'If we look away from the effectiveness of the book and try to estimate some quality in the mind of the writer, the comparison will come out in a very different way. When a thing can be ascertained and proved and instances counted I go to the Germans. If otherwise, no.' They lack the *flair* of the non-German. <Alas! how my friend Usener would have writhed at the denial to his people of what he felicitously called (28. 354) 'die Feinfühligkeit philologischen Nachempfindens.'> 'The Germans do not write Greek verse <despite the precept of Boeckh, Encycl. u. Methodol., p. 802; despite the precept and the example of Wilamowitz (23. 4)>. They write books on Greek Metrik.' As specimens of the one deplorable weakness of German scholarship Mr. Murray cites two concrete examples—Gerhard's Phoenix of Colophon—a valuable book, it is true, but replete with metrical blunders, and as another notable example in the same line, he instances Wecklein—who | has caught it, by the way, on both sides of the Channel. While in Germany as well as in England the study of the classics has conserved its general and foundational character, in Germany it is either dropped or has become professional. Germany has no Gladstone, no Asquith, no Lord Bryce, no Lord Cromer. 'The professional against the amateur,' that is Mr. Murray's summing up, the 'specialist proper' against 'the scholar and the gentleman.' 'These two antitheses take us a long way in understanding the difference between German and English scholarship.' To point these antitheses, he takes the weaker type of scholar in both countries; the Englishman who adds nothing to our knowledge but incites to the study of Greek literature, the German who sets himself to some obscure piece of work as yet unattempted, which may yield valuable results, which can be achieved by industry without understanding.

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[1] See above, page 45, and AJP. 12. 97, 20. 229, 26. 114.

Of course, the great German scholars are high and lifted up above such weakness, and he cites specimens about some of which his great exemplar Wilamowitz has had hard things to say. Wilamowitz himself has no parallel, he has the range of Hermann, the vitality of Bentley and Verrall's sense of literature. To the German on the other hand Sir Richard Jebb was no 'philolog,' and Jane Harrison is an incomprehensible figure, and as for the works that indicate an artistic impulse such as Cornford's (146) and Zimmern's and Livingstone's (294), the German can neither compare with them nor appreciate them. And yet these writers are definitely technical and professional scholars, 'men who would probably dally with the thought of suicide, if guilty of publishing a false quantity or grammatical blunder.' Mr. Mackail is one of Mr. Murray's exemplars. I tremble to reproduce my notes on his Greek Anthology. 'In Germany there is more one-sided devotion and more industry. In England there is more humanity, more interest in life, more common sense.'

But for all this eloquent praise of the English spirit it is not to be denied that for the American classical teacher who wishes to fit himself for his work in life the only sensible course is to familiarize himself with German methods, and in my day that could only be compassed in Germany itself. True, the Rhodes scholarship of to-day serves to shew the lamentable weakness of American teaching in certain directions, and to sharpen criticism of the slovenliness and formlessness from which the Germans are not exempt. True, the German universities are not so organized as to give the student a systematic training, and I look back on my own haphazard course with amazement and amusement. To be sure, I only drifted into classical philology. I am a *littérateur manqué,* but I doubt whether the average German student was any wiser. Not a few of them, I am sorry to say, are influenced by the position of the various professors, as examiners and otherwise. But the value of my five semesters was to me inestimable. What I have done in my long life as teacher, as grammarian, is due in large measure to the example and inspiration of Boeckh, of C. F. Hermann, of Schneidewin, of Ritschl (5. 339-55), of Welcker, of Bernays, and I will permit myself to repeat what I wrote twelve years ago (107):

"Well-rounded schemes for a regular Triennium Philologicum are very desirable and when one scans closely the courses once followed at the German universities, still followed at the German universities, everything seems to be at loose ends. There is no unity, no system in them. But so long as the teacher sets fire and the pupil takes fire, there is hope, and it is a hope that maketh not ashamed."

Started as this line of meditation was by the reading of Sir John Sandys' contribution to the *Cambridge History of English Literature* I seem to have wandered far from the point of origin, and yet there are two foci about which my thoughts have revolved. One is the stress laid upon the accomplishment of verse-making, the other the paucity of published works. Both are sufficiently conspicuous in Sir John Sandys' essay, and both figure in my summary of Professor Murray's article. I am by no means so narrow-minded as I was on the first point and I have delivered myself emphatically as to the value of practice in verse-making for training the susceptibilities of the student. And yet one rebels at times, as when a certain scoffer at German scholarship parades, as a contribution to Latin poetry, perhaps the most familiar line in Vergil with the change of a single word. Coleridge, it will be remembered, had the utmost contempt for 'tags.' And besides, sad to say, as modern instruments of precision play havoc with versification, with synonyms, the fatal word 'baboo' comes to the mind, and the Greek *βαβαί* as well. No recent Latin poetry has the swing of the Renascence. Mosaic against fresco, that is one way of putting it. But what of the successes?—and there are successes. Their value begins and ends with the author—and I recall once | more the drastic saying of Fraccaroli as to the 'masturbazione intellettuale' (15. 506) of all exercises that have their be-all and end-all in the virtuoso. As to the paucity of production, of which Professor Murray tells, Sir John

Sandys' pages produce abundant illustration.[1] An Oxford Don once lamented to me the modern mania for writing books. If he meant the run of school editions he was quite right. Most of them are absolutely negligible for the advanced student, and no book ought to be published that does not contain some individual contribution to what is already known. But one waxes impatient at the reputations that have been gained in England by infinitesimal productions. Where else on God's earth would a man gain immortality by an Introductory Lecture? And yet that performance was the only evidence Tennyson could have adduced, when he fastened his buttonhole bouquet on the academic gown of Prof. Lushington, destined to be laid on the bier of every worker on philological lines. 'Verify your references,' as profound a maxim as 'check your ledger,' has given perennial fame to the centenarian Routh. 'Do good and communicate' is a scriptural injunction that is worth while to heed. I do not underrate the scholarship that lies hidden in English colleges, and every now and then a man dies, and his friends bring out a solitary piece of work which they consider of superior quality—work that lacks the revising hand of the author. However, this is a part of the aristocratic tradition, instances of which will occur to every one who has explored outlying regions of study. Here is one out of my own experience. When it was my sad fate to undertake the editing of Justin Martyr's Apologies, | I made the acquaintance of Thirlby, evidently a first-class scholar in his day. There is not a little quiet humour in the notes and some sharp satire. The Germans could not understand why Thirlbius should have done nothing more and set up the theory that Thirlby was a pseudonym for Markland.

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[1] The story is told in almost every obituary of an English scholar. So in a recent number of the Classical Review June 1916, we read of two admirable men, Strachan-Davidson, who died at 73, and William Ross Hardie, who died at 54. 'To those who knew them well the works which their preoccupation with personal tuition permitted them to publish seem but a slight revelation of their stores of solid learning and humane understanding. The world is the poorer because they deferred so late the communication to it of their unremitted study of the source of our knowledge concerning the sides of ancient life which chiefly attracted their attention. Their monument is where they would have wished it to be—in the more effective teaching of their successors who learned from them both what and how to teach. What they did publish, small it may be in bulk compared with the productions of many of their contemporaries, is throughout of high and distinguished quality, widely and securely based on first-hand study, fresh, living, illuminative—always work to which any scholar may return to find help and renewal of interest.' There is a diversity of ideals as there is a diversity of gifts. The question for Americans is 'What are we to do in our Sparta, which knows no such field of work as the English universities present or rather have presented?' The English ideal has been followed by some of our best men and those who loved them mourn that they followed it too closely—mourn for the missing monument as well as for the loss to the world.

One word more as to the lack of 'artistic impulse' in German scholars. Of that no mere foreigner is a judge. Not long before his lamented death Karl Hillebrand wrote an article for one of the English reviews in which he maintained that very few of those Englishmen, who fancy that they read French as readily as they do English, have any appreciation of the differences in French style. The examples he cited were, if I mistake not, Prosper Mérimée and Octave Feuillet (26. 115). As for that matter, even in English, natives seldom apply to English style the exact methods that rhetoricians and grammarians are wont to use in studying the Attic orators. Sufficiently warned by precept and example I do not set up to be a judge of German style, and when Birt maintains that Bruns has a classic style and Zielinski, himself a brilliant writer, disputes the claim (NJB 1905, p. 750), I suspend judgment. Still impressions are worth something. I have sat spellbound under Ritschl. I have paid my tribute to Bücheler (29. 247). Whether it was the style or spirit that moved me I do not care. I know enough to appreciate the finish of Ernst Curtius's History of Greece—an elegant patrician style which he filed over and over again in successive editions (8. 387). I was not proof in my day against the rush of Mommsen's Roman History of which I made an abstract for my own use. I feel the thrill of certain great passages still despite all that has been written about his newspaper style (6. 483).

There is some danger lest in these heated times partisans should go back to the days of Père Bouhours, a forgotten critic, who undertook to decide the question whether a German could have 'esprit.' And as to the English development of the artistic handling of philological questions, well, I am old-fashioned enough to detest the reign of Pater (15. 93)—Pater, and all his followers, open or unavowed. I prefer sinewy strength to sinuous subtlety. Now that we Americans have become a nation, we ought to develop a national style. Yet no analyst has as yet succeeded in fixing | the fugitive flavour. If I were younger, I might urge the acceptance of Freeman's parallel of the United States with Sicily. Sicily was the melting pot of Europe, Asia and Africa. Whoso walks the streets of Monreale can see in the faces he meets types of all the old piratical races. America is the melting pot of the world. The English base threatens to disappear; and there are those who claim the right to a new language. I came into the world too soon for such a glorious consummation, but I have urged with what measure of emphasis my more or less imperfect command of the language of my forefathers allows, a cosmopolitan philology, which shall aim at combining the best characteristics of all nationalities.

PINDAR I. 2, 8 AND P. 2, 82

XXXVIII 110

Pindar's *ἀργυρωθεῖσαι πρόσωπα μαλθακόφωνοι ἀοιδαί* (I. 2, 8) lay hid in night until Mr. Paton published a paper in the Classical Review (June 1888, p. 180) from which it appeared that the personified songs, like Eastern dancers, 'plastered their faces with silver coins.' This paper was followed by J. G. Frazer in the C. R. for Oct. of the same year, p. 261; and <above, p. 189,> I gave yet another illustration from Hichens's Garden of Allah. Of this evident explanation, Sir John Sandys has nothing better to say than 'Probably.' Eastern dancers, after all, he might urge, are not Greek dancers and Goethe's dictum [that a knowledge of the poet's country is essential to the understanding of the poet himself] does not apply with full force. But Southern Italy is Magna Graecia and it is interesting to read in Briggs's 'In the Heart of Italy' that in Lecce 'every guest that danced with the bride gave her a handkerchief or a piece of silver. In the latter case she spat on it and stuck it on her forehead.' Now Lecce is not far from Calimera and Thumb has given us a specimen of the Greek of Calimera, recorded by Morosi and Comparetti. The origin of the custom may be Eastern, the tradition is certainly Greek. An interpretation based on actual vision carries or ought to carry conviction, and I am sorry that Sir John Sandys is not quite convinced. Another interpretation of the same sort that I advocated for P. 2, 82: *ἀγὰν πάγχυ διαπλέκει* (139, 190) has been followed by Sir John, in spite of the *πλατὺς γέλως* of Walter Headlam (l. c.), and he renders the words 'weaveth on every side a tangled path.' 'Weaving a path' would probably not have commended itself to Headlam the fastidious any more than 'weaving a bend,' but I was interested to read in a local newspaper the vivid description of a cheap lodging-house, in which occur the words 'weaving one's way among the stair contortionists.' Scholars must live the life of the day, if they are to make their other life truly alive.

MURETUS AND THE PELOPONNESIAN WAR

XXXVIII 334

In the medley of books with which my cage is littered there is a volume bound in pigskin, that wonderful material which is proof against superheated houses and noxious gases,—M. A. Mureti Orationes, Epistolae Hymnique Sacri, Lipsiae, Sumptibus Viduae Gothofredi Grosii MDCLX, acquired in the early days when I had a mania for Latin composition, an art in which Muretus was a past master. I soon tired of Muretus and his elegances. Justus Lipsius was more to my native bad taste. Perhaps I was prejudiced against Muretus because in one of his letters he warned young scholars against the art of dipping in which Andrew Lang was to shew himself such an adept, an art without which there would have been no joy in my own life. If some of my friends think that I have lost myself in *Brief Mention,* others are of the opinion that I have found myself there. And what else, pray, are Muretus' own 'Variae

Lectiones'? Now apropos of the commonplace as to the divergent points of view, which I have been illustrating, one of Muretus' orations came up to my mind. Not long ago I was looking with undisguised horror at the Lusitania medal—horror heightened by the sight of the wonderful model of the boat, when I bethought me of the words in which Muretus extolled what some people still call the Massacre of St. Bartholomew. And this is the way in which the gentle humanist, who was capable of writing affectionate letters, almost deliquescent letters, to his young friends, spoke of that dreadful night: 'Qua nocte stellas equidem ipsas luxisse nitidius arbitror et flumen Sequanae maiores undas volvisse quo citius illa impurorum hominum cadavera evolveret et exoneraret in mare.' And then we are told not to believe in the wholesale butchery of the Peloponnesian War and taught to juggle with the Greek numerals.

PINDAR, P. 9, 82-83.

XXXVIII 334

There is an old story which in old days I loved to embroider for my intimates, that in a circle of devout Emersonians the hierophant read aloud a sentence in which the seer declared Chaucer to be the 'tar-pot' of English literature. The mystic word was variously interpreted by various members until one skeptical soul demanded to see the text wherein was written not 'tar-pot' but 'tap-root.' The same process goes on everywhere in exegesis. In the original context 'hitching one's wagon to a star' had reference to modern advance in mechanical science, though in Emerson the context makes little odds. I knew a lover of the Bible who found an exquisite touch in | Ezekiel's 'shadowing shroud' (31: 3); and doubtless there are many passages in the classics that are similarly misinterpreted. Pindar is a fine field, and I have recently been summoned to contemplate assaults old and new that have been made upon an exegesis of a text which I had made a pivot of Pindar's art (I. E. xxxvi), and which I thought so simple that I quoted my version of it quite as a matter of course in a popular magazine,

P. 9, 82-83: *βαιὰ δ' ἐν μακροῖσι ποικίλλειν ἀκοὰ σοφοῖς·* 'To broider a few things among many, that is a hearing for the wise.' To me *ἀκοά* was the equivalent of the *ἀκρόαμα* of a later day—'Ohrenschmaus' as the Germans call it. 'Hearing' no more requires an adjective than does 'sight' in the familiar saying 'a sight for sore eyes.' But since that day Wilamowitz, in his Hieron u. Pindaros, Szb. der k. Preuss. Ak. der Wiss., 1901, 1291, has said in his emphatic way, 'Mit *ἀκοά* ist in keiner Richtung etwas anzufangen,' and reads *ἀκόνα* after the notorious *ἀκόνας λιγυρᾶς* of O. 6, 82—a stone of stumbling to sundry critics who would fain read instead *ἀκοᾶς*, a stone of stumbling, which Wilamowitz has made the head of the corner. With his rare gift of turning Pindar's diamonds into homely carbon—by way, as I have suggested, of exposing Pindar's poverty of thought—he renders the whole passage thus: 'Von grossen Thaten ist es leicht lange zu erzählen; aber kleines auszuschmücken reizt (*ἀκόνα*) den guten Dichter, denn beide Male entscheidet der *καιρός*, das rechte Maass.' Wilamowitz's 'kleines' refers to the story of the bride of Apollo—no famous legend that ('nicht eben berühmt'). Another Pindaric scholar in a private letter also makes *βαιά* refer to the 'fluffy stuff' out of which Pindar has woven the beautiful tale of the Huntress Queen, and translates 'Poets often hear it said that they embellish at inordinate length even matters of little import.' Wilamowitz does not translate *ἐν μακροῖσι* unless 'aus-' in 'ausschmücken' be considered a translation. My correspondent takes it as equivalent to *διὰ μακρῶν*, and brings the saying into line with the familiar charge against the sophists, citing Plato, Phaedr. 268 c: *ἐπίσταται περὶ σμικροῦ πράγματος ῥήσεις παμμήκεις ποιεῖν.* Simonides was a forerunner of the sophists | and would have admitted the charge gladly. But Pindar never underrates his themes. *βαιά* here is simply *ὀλίγα* without any connotation of 'slight,' common as that connotation is. There is no such connotation in Aeschyl. Pers. 1023 *βαιά γ' ὡς ἀπὸ πολλῶν*, nor in Ar. Ach. 2, *ἥσθην δὲ βαιά, πάνυ γε βαιά, τέτταρα*, nor in *Σαπφοῦς βαιὰ μὲν ἀλλὰ ῥόδα.* In the early days of Pindaric interpretation, the national importance of the great games was not appreciated. In 1693 a French critic considered Greek athletes 'poor creatures,' and it is no wonder that he construed the Pindaric passage somewhat as Wilamowitz has done:

" Surquoy il faut se souvenir que nous avons dit auparavant, que Pindare avoit à loüer des personnes qui pour l'ordinaire avoient si peu de merite, qu'il n'y avoit rien à dire d'eux; Et qu'ainsi il falloit bien qu'il cherchast de la matiere au dehors, sur laquelle il pût s'élever; parce que ces miserables Athletes qu'il loüoit, vouloient avoir des Odes fort longues pour leur argent. Et c'est en cela que paroît principalement l'artifice de Pindare, *de sçavoir,* comme il dit, *dire beaucoup de grandes choses sur de petits sujets.*

βαιὰ δ' ἐν μακροῖσι ποικίλλειν.

Ce qu'il appelle encore *l'effet d'un genie extraordinaire,* ἀκοὰ σοφοῖς."—Blondel, Comparaison de Pindare et d'Horace. A Amsterdam, MDCLXXXIII, p. 59.

Pindar's own testimony to the greatness of the games, the greatness of their rewards and the limitation of the lyric art abounds. μεγάλαι ἀρεταί (P. 9, 76)—so μεγάλαι ἀλκαί, N. 7, 12—he calls the achievements of Blondel's 'miscrable athletes.' μάσσον' ἢ ὡς ἰδέμεν, he cries (O. 13, 113). μεγάλων δ' ἀέθλων Μοῖσα μεμνᾶσθαι φιλεῖ (N. 1, 11). And as for βαιά Pindar himself, being like his own Aineas an ἄγγελος ὀρθός, a σκυτάλα Μοισᾶν (O. 6. 91), fails like other messengers to tell all. πολλῶν παρόντων ὀλίγ' ἀπαγγέλλω κακά, says the messenger in the Persae 330 and so the Paidagogos in Soph. El. 688: ἐν πολλοῖσι παῦρά σοι λέγω. The lyric poet is always out of breath. He is a sectary of Apollo, one of the ἐπειγόμενοι θεοί. βραχύ μοι στόμα, he declares (N. 10, 19), πάντ' ἀναγήσασθαι, and in the same ode, v. 46: μακροτέρας γὰρ ἀριθμῆσαι σχολᾶς, and at the close of O. 13 bids himself swim with light feet out of this sea of glory. But why 'rattle citations' (24. 234)? Most important of all is the utterance: τὰ μακρὰ δ' ἐξενέπειν ἐρύκει με τεθμός (N. 4, 33), the τεθμός that commands him βαιὰ . . . ἐν μακροῖσι ποικίλλειν. So that I am not prepared to abandon an interpretation that has commended itself to so many lovers of Pindar, and one moreover to which I have committed myself again and again.

THE RECURRENT WORD

XXXVIII 337

Reading not long ago the Electra of Sophocles, I was struck with the frequent occurrence of the word φρονεῖν and my thoughts went back to Professor Knapp's article in the Journal, *A Point in the Interpretation of the Antigone of Sophocles* (37. 300-316). In this article the author lays a great deal of stress on the recurrence of φρονεῖν in its bearing on the moot point of Antigone's responsibility. Now 'recurrent' has the same effect on my nerves as 'Deformed' on the nerves of Dogberry. Mezger made an organon of the recurrent word in his interpretation of Pindar, and I am reminded of battles long ago in which Pindaric scholars were hotly engaged. (See my Pindar, I. E. 1 foll., AJP. 2. 497, 12. 96, 15. 506 al.) I have never set myself resolutely against the importance of the recurrent word. 'Cedendo victor abibis,' as Ovid says of quite a different duel—'sans témoins et sans armes.' But the importance must not be exaggerated until it becomes a canon. Recurrence is determined sometimes impersonally as for instance in the favourite preposition business (23. 27), sometimes personally as in emotional passages. In the latter case the goddess Ποικιλία, to which rhetorical prose pays such homage (16. 92 fn., 35. 231), has little | sway, rhythm much more. The plays of Sophocles in which the question of φρόνησις would naturally be prominent, take the lead in the number of φρονεῖν's, if I may trust a rough count, in the following order—Ajax, which deals with the recovery of the hero from madness; the Antigone—for which Professor Knapp may be consulted—followed close by the Oedipus Tyrannus, in which the wisdom of the wise is confounded; the Electra, in which we have a conflict between the practical sense of Chrysothemis and Klytaimestra and the ideal sense of the heroine. But what does all this amount to? Out of the abundance of the heart the mouth speaketh—which is the stately A. V. of Matt. 12, 34: ἐκ τοῦ περισσεύματος τῆς καρδίας τὸ στόμα λαλεῖ, or in the racy language of Luther, which sometimes commends itself by its homely rendering of a homely text: Wes das Herz voll ist, des geht der Mund über. But one remembers that our Lord is addressing a generation of vipers and not a swarm of harmless γωνιοβόμβυκες. To quote myself, as I often do unconsciously, ‘No high poetry is exhausted by its recurrent burdens, its catch-words, its key verses’ (I. E. lxii), and Fraccaroli has preached a sermon to the same effect (15. 506 f.).

SOPHOCLES

XXXIX 99

For a number of years I might have called myself ‘parcus <Sophoclis> cultor et infrequens.’ Perhaps I was a little tired of expounding the perfections of the son of Sophilos, the only dramatist I taught in my regular classes during my twenty years' service at the University of Virginia (357). I cannot say, as did the late Dr. Verrall, that in Sophokles there was no man to be discovered behind the artist, at least no man whom he (Verrall) would greatly care to know (35. 492). Indeed at one time I should have shewn a Tam o' Shanter readiness to sacrifice what no Greek wore for ‘ae blink’ of that ‘bonnie burdie’ as he led the choral dance in honour of the victory of Salamis: and at a much later day I manifested my sympathy with Sophokles, the aged, by giving the right interpretation to that famous dictum about love which Cicero either did not or would not understand (361). Sophokles, the artist, I have toiled after in translation; and in my Essays and Studies I have undertaken to vindicate the actuality of his dramaturgy by an analysis of the career of Maximilian of Mexico (357). But for a considerable part of my teaching of Sophokles, Sophokles meant Jebb (17. 390) and Jebb is another piece of perfection that has kept me these many years discontented with the crudeness of my own workmanship (26. 491); and, to confess a human weakness, I was comforted when after the great Grecian had withdrawn his cool radiance from lesser stars and flaring bonfires I read that in the eyes of a writer in Blackwood's Magazine Jebb's translations were bald. Bald! But so are the mountains of Greece and so are the chrysolite Isles of Greece. Thasos was wooded in the old times, ὕλης ἀγρίης ἐπιστεφής, but that was no recommendation in the eyes of Archilochos. Passing as I did once by a rather sudden transition from Greece to Heidelberg, I resented the lushness of the woodland scenery of Germany as one would resent hypertrichosis (37. 108) on the face of a beautiful woman, not to cite the Μοῦσα παιδική (38. 63). To understand Jebb as to understand Sophokles demands study, demands insight, and if from time to time I have tented holes in the great scholar's coat, it was only to assert the right of the humblest grammarian to independent | vision. I do not emulate the lint-picker of Jebb's Theophrastus (30. 228). Neither σκορακισμός for the lowliest nor κροκυδισμός for the highest. Bald! Well! δότε τῷ φαλακρῷ.

To come back to my temporary neglect of Sophokles. It is after all well to lay an old favorite aside for a while. 'Voluptates commendat rarior usus' is as true of intellectual enjoyments, is as true of the enjoyments that come from reading, as of those meant by Juvenal. But there are haunting verses, haunting melodies that linger in the least tenacious memory. I am a Grecian at least to the extent that I value poetry for life—not as 'a criticism of life.' μὴ γένοιτο. My friends accuse me of a wearisome repetition of σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή to which I have not been ashamed to give a sporty translation.[1] The prayer ξὺν ἀσφαδάστῳ καὶ ταχεῖ πηδήματι has been on my lips and in my heart ever since I entered into the penumbra of old age and heard of the exit of a comrade of my youth,[2] though I have been tempted to substitute πεσήματι for πηδήματι, too violent an action for an old scholar. Then there are verses that make strange music in one's ear. Tastes differ—but I have long loved these lines of Deïaneira,

> ὦ Ζεῦ, τὸν Οἴτης ἄτομον ὃς λειμῶν' ἔχεις,
> ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνῳ χαράν,

with their play of stress and accent. Nor is the sentiment alien. The sense arrides me as well as the sound. For so much has come to me late in life, among other things this 'riant nook' of *Brief Mention*.

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[1] "A little tap puts aged carcasses to sleep."—AJP. 31. 147. For ῥέπειν in the field of 'sport,' comp. Pind. O. 9, 91: ὀξυρεπεῖ δόλῳ.

[2] Emil Hübner; 22. 114.

Of those ‘coups de fouet’ that cut to the heart, Sophokles is a past master. He is no whit behind Aischylos. I think of Iokasta’s *ἅλις νοσοῦσ’ ἐγώ* as I think of Kassandra’s *ἀρκείτω βίος*. It is these dramatic *μάστιγες*, these stabs, as it were, that tell on the modern reader. *χωρεῖ πρὸς ἧπαρ γενναία δύη.* As for the *γνῶμαι*, those wise saws, of which the practical Greeks were so fond, those bits of proverbial philosophy which orators like Aischines seemed to consider the be-all and end-all of poetry—we can find all we want in the monostichs that Kock bundled out of his Comicorum Atticorum Fragmenta, we can find a lot of them in Publilius Syrus. The old editions are apt to mark these floscules of sententiousness. Taubmann’s Plautus, the first entire Plautus I ever owned, puts these admirable reflexions in majuscules—a capital arrangement for example hunters. ‘Pauvre prestre,’ said Scaliger of Taubmann, ‘son Plaute ne sera pas grand cas.’ Still it is better to fish in Taubmann than to cast one’s net at random in Lewis and Short, as some grammarians have done to their hurt (32. 116). Pindar has gnomes enough to stock a calendar but as has been urged and well urged, the dramatic situation must be studied and scholars should not imitate the good ladies who cite unthinkingly the strange woman of the Proverbs of Solomon. In a discourse by Viscount Bryce as President of the British Academy before the Great War got into full swing one reads these calmly philosophic words, which produce a strange effect when taken in connexion with the same eminent historian’s subsequent report on matters in Belgium:

“Every one among us must sometimes have had cause to regret, when reading them years afterwards, words which he wrote in the heat of the moment. Time modifies our judgment as it cools our passions. Neither the friendships nor the enmities of nations can last forever. You remember how Ajax, in the drama of Sophokles, says that he has learnt

ὅ τ’ ἐχθρὸς ἡμῖν ἐς τοσόνδ’ ἐχθαρτέος,
ὡς καὶ φιλήσων αὖθις.”

It is a stock quotation. In his Recollections Lord Morley refers to the sentiment a couple of times though he is vague as to the source. Of the wisdom of that sage reflexion, who is better aware than one who sang with heart and soul a song very popular in a section of our common country once known as the Confederate States,

> "You can never win us back,
> Never, never,
> Though we perish in the track
> Of our endeavor"—

ὡς καὶ φιλήσων αὖθις! But in the mouth of Ajax the lines just quoted have the tang of Sophoklean bitterness than which there is little more bitter in all literature.

Much has been written about Euripides as a δικανικὸς ποιητής. But no fifth-century Attic poet was free from the sophistic influence that made itself felt in every department of life. Aischylos was not free from it, nor Sophokles any more than his contemporary Herodotos. The Kreon of the Antigone is an arch-sophist, as has been noted. He had the same creed as the Pangermanist of to day, and to those who hate to give up the Germany of other days, there is a certain comfort in reading what Goethe said to Eckermann: 'Man sollte überhaupt nie eine Handlungsweise eine Staatstugend nennen, die gegen die Tugend im allgemeinen geht.' The passage is cited in the tenth edition of the Schneidewin-Nauck Antigone. It will doubtless disappear from post-bellum editions, if there will be any post-bellum editions of the Antigone or any post-bellum for some of us oldsters.

From the first emergence of the word σοφιστής we have to do with rhetoric, which may be called the official robe of the sophist. A later development is the quest of ποικιλία, a subject which has interested me for years, an interest which has left traces in the Journal.[1] The antithesis to ποικιλία is repetition (παλιλλογία); not rhetorical anaphora but simple repetition without stress. The subject which I barely touched on in my Pindar (P. 1. 80; 9, 123) is taken up and expanded by Schroeder in his Proleg. II. 94. Repetition of this sort is common enough in Sophokles. It has nothing to do with the recurrent word, the so-called 'key word' (2. 500, 12. 95); nothing to do, for instance, with ἡ κακὴ φάτις which might be considered the motif of the Ajax (vv. 187-193) nor with the φρονεῖν (381) recently discussed in the Journal. Variety for sheer variety's sake has been denounced by Pascal (161) as foolery, and Johnson has been charged with it, often unjustly. We moderns are completely under the domination of the goddess Ποικιλία so that Campbell in treating of Repetition in Sophokles apologizes for what he calls 'accidental repetition.' 'Modern languages,' he says, 'are more precise and exacting than the ancient . . . in not allowing the same word to be used twice, unless for special reasons, in the same passage. This requirement,' he admits, 'runs counter to a natural proclivity, as all must be aware who have had occasion to correct a hastily written letter.' This mania for variation came in at a later period. Sophokles was too healthy to yield to what was originally artificial but has now become ingrained in all modern literature, and notably so in English style. Examples abound, but few are so frank as Mr. Paton in his translation of the Anthology VII 103:

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[1] 16. 92 fn., 35. 231, and this volume pp. 161 and 381.

καὶ βίοτος καθαρὸς σοφίας ἐπὶ θεῖον ἐκόσμει
αἰῶν' ἀστρέπτοις δόγμασι πειθόμενος.

He renders 'A pure pursuit of wisdom, obedient to their unswerving doctrines, adorned their divine lives.' 'Life,' he | adds in a footnote, 'life is the Greek, but English will not bear the repetition.

THE CLASSICS AND TRANSLATION

XXXIX 105

Dean West has collected the testimonies of a cloud of witnesses to the *Value of the Classics* (Princeton University Press), testimonies borne by men who have no commercial, no professional interest in the maintenance of the traditional scheme of college studies. Appended to these impressive deliverances there is a formidable array of statistics drawn up in refutation of those other statistics that have been used only too effectively to stir up the pure minds of believers in Latin and Greek. My missionary days are long overpast and statistics have lost whatever charm they had for me even in the syntactical line, but the book will strengthen the feeble knees of those who are afraid that they will have to bow down themselves in the house of Rimmon. Among the usual topics the inevitable question of translation comes up repeatedly. One of the most quotable passages is by Justice Holmes who says (p. 233): 'It seems to me that people who think that they are enjoying Euripides, for instance, in the charming translations that we know, probably are getting their pleasure from a modern atmosphere that is precisely what is not in the original.' This is the judicial way of expressing what John Jay Chapman means when sometime ago he dared to call Gilbert Murray an 'ignis fatuus.' A Hoosier writer of note, to whom Gilbert Murray and the son of Kleito are as one, tells of the 'wild songs of Euripides.' There are wood-notes in Euripides but one hesitates at 'wild.' And the same author quotes with ecstasy, not the somewhat prosaic tag with which Euripides winds up five of his plays with a contemptuous fling, as it were, at the departing spectators, but the poetical vesture with which the interpreter has endued the ἐξόδιον:

Great treasure halls hath Zeus in heaven,
From whence to man strange dooms be given,
Past hope or fear.
And the end men looked for cometh not,
And a path is there where no man thought:
So hath it fallen here.

Fifty years ago in a spirit of mischief I called this passage a 'wretched tail-piece' (Essays and Studies, p. 194), and wrote a burlesque version, which has been quoted and misunderstood. Here is a variant:

A box of surprises hath Zeus in the skieses,[1]
And much that is odd's fulfilled by the gods;

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[1] A meticulous writer, I always seek literary warrant for anything unusual. With 'skieses' compare 'treeses' in Addison's 'And the breezes fan the treeses | Full of blossoms bright and gay' (The Guardian, No. CXXIV). 'Box of surprises' is a manner of equivalent for 'glory-hole,' the name that ship-stewards give to their reserves of dainties, and so I have not been untrue to the ταμίας-motif of the original.

That comes not about for which you look out;
That God doth effect which you don't expect:
And such was the end of this story.

Honour bright, which is closer to the original?

TENNYSON AND PINDAR

XXXIX 430

Some years ago—to be exact, in 1905—I protested against Tennyson's characteristic of Pindar as reported by Palgrave (120 f.):

'On Pindar <Tennyson> once said, "He is a kind of Australian poet; has long tracts of gravel, with immensely large nuggets imbedded." This was in reference to the obscurity and inequality in the Odes: a hasty judgment, perhaps, on that colossal genius, if his work be closely studied as a whole.'—Personal Recollections by F. T. Palgrave, in Alfred Lord Tennyson: A Memoir (By his Son. New York, 1898), Vol. ii, p. 499. On the same page Palgrave speaks of Tennyson's offhand translation (one evening) of 'Pindar's great picture of the life of Heaven in the second Olympian.' |

A lover and understander of Pindar who has no peer in the range of my acquaintance has written to *Brief Mention* questioning the accuracy of Palgrave's report. One could wish for Tennyson's sake that there were no foundation for such an absurd estimate. There are no long stretches of gravel in Pindar. His enumerations of victories were doubtless nominated in the bond and what music he makes of the golden coins. A better comparison is at hand. When I was a student at Bonn (1852-3) there was on exhibition what purported to be a curiosity—no curiosity perhaps to the student of optics. It consisted of a ring of brilliant colors—a series of splotches without any more form than the dabs of paint on an artist's palette. The showman placed in the centre a cylindrical mirror and on its surface behold! a reproduction of Rubens' Descent from the Cross. To the casual student Pindar may present such a ring of brilliant colours. He who owns the proper mirror will see a symmetrical picture. Or again, the ear often holds a confused sound, holds it for days or weeks, and then suddenly the cloud resolves itself and the meaning becomes clear. That again is Pindar. 'Nuggets' is mere nonsense. Nothing can transcend the exquisite polish of P.'s most famous passages and if, as Landor complains in the character of Aspasia, there is too much gold in Pindar, the gold is finely wrought. Tennyson may have been familiar with Pindar, and my correspondent calls attention to a stanza in The Sailor Boy which seems to be a reflection of the famous speech of Pelops in the first Olympian:

> Fool! he answer'd, death is sure
> To those that stay and those that roam,
> But I will nevermore endure
> To sit with empty hands at home.

> *θανεῖν δ' οἷσιν ἀνάγκα, τά κέ τις ἀνώνυμον*
> *γῆρας ἐν σκότῳ καθήμενος ἕψοι μάταν,*
> *ἁπάντων καλῶν ἄμμορος;*

an heroic commonplace, which heartened many a fighter since like Sarpedon's[1] speech M 322-325.[2]

I distrust reminiscences of O. 1. 82-84 as evidences of Tennyson's love of Pindar and his familiarity with the poet. At all events I have not been at the pains to hunt up Pindaric echoes in Tennyson—a line of study which I leave to my friend Professor Mustard. I am not much concerned to learn | upon what meat this or that poet fed. Your true master is not a sneak-thief but a freebooter. By the way, in pursuing my favorite study, the study of indexes, I was amused to find that in an age when men learned Homer by heart, the polymath Plutarch quotes more from the first books of the Iliad than from the rest of the Homeric poems. Tennyson resembles Pindar in his exquisite finish, and may have learned something from him in that regard. He embroiders as Pindar embroiders and there is something in the range of his imagery that reminds one of Pindar, but he hasn't the Theban's talons.

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[1] *ὦ πέπον, εἰ μὲν γὰρ πόλεμον περὶ τόνδε φυγόντε*
αἰεὶ δὴ μέλλοιμεν ἀγήρω τ' ἀθανάτω τε
ἔσσεσθ' οὔτε κεν αὐτὸς ἐνὶ πρώτοισι μαχοίμην
οὔτε κε σὲ στέλλοιμι μάχην ἐς κυδιάνειραν κτέ.

[2] And be it remembered that the Lycians Sarpedon and Glaukos were the Frenchmen of the Iliad.

ON THE SPARTANS AT THERMOPYLAE

XL 222

'Parmenio the Macedonian,' says Dr. Mackail, 'is the author of sixteen epigrams in the Anthology, very various in subject and for the most part undistinguished.' One of the sixteen, however, has found favour with those who have made selections from the Anthology, so that we may call him, after the | analogy of Single Speech Hamilton Single Epigram Parmenio. Though the theme is well worn, the epigram has recently gained a fresh admirer in Mrs. Humphry Ward who quotes a translation of it in her recent novel 'Elizabeth's Campaign.' The real hero is an English squire, at once a dogged pacifist and a wonderful Greek scholar, though the specimens presented to us are closely akin to some of Mrs. Ward's classicisms in another novel of hers which is supposed to be redolent of Oxford erudition, and in which the Ambrosian Library is said to have its local habitation in Venice. But there is no use in pointing out the perils that environ the amateur who meddles with Greek life and literature, and not the amateur only, for even the professionals themselves shall scarcely be saved, and the registry of pedantic blunders is cheap fun. Besides I am in trouble myself because I shall need the charity of the chance readers of *Brief Mention* as I attempt again to illustrate the analogies and the differences of the antique epigram and the modern sonnet (241)—a liberty which evoked a mild remonstrance from the late sympathetic editor of the *Independent*.

Τὸν γαίης καὶ πόντου ἀμειφθείσαισι κελεύθοις
ναύτην ἠπείρου, πεζοπόρον πελάγους,
Ἐν τρισσαῖς δοράτων ἑκατοντάσιν ἔστεγεν ἄρης
Σπάρτης· αἰσχύνεσθ' οὔρεα καὶ πελάγη.—A. P. IX 304.

A king there was, a king of kings was he,
And all the world stood hush'd whene'er he spoke.

'Twas he that bade his minions lay his yoke
Upon the coursers of fair Helle's sea.

Old Athos would not yield to his decree,
And check'd his brass-bound men and hearts of oak;
But Xerxes order'd, and his servants broke
The rocky barrier and the way was free.

Exultant then Ahasuerus cried,
'Was ever might, was ever skill like mine?
Poseidon, speak! Speak, Mountain Artemis.'—

Mount Athos blush'd, flush'd crimson Helle's tide.—
'Will Hellas dare outstay these powers divine?'
And Sparta's thrice one hundred answered this.

THE EDUCATION OF HENRY ADAMS

XL 335

Some years ago Farrar's Greek Verb was selected by Sir William Osler for special objurgation from the layman's point of view, and I took occasion to say a word or two in behalf of the guild to which Farrar and I at one time belonged (30. 108). Now that Farrar has been withdrawn from the world and I have perforce fallen out of the ranks of grammatical investigators, I am not tempted to deepen my slight acquaintance with the Dean's performances—doubtless even more antiquated than mine. Other works of his, more popular in their character, are more present to my mind. He | was a man of astounding memory, but his memory was a snare as good memories are apt to be, and his contribution to the Speaker's Commentary was riddled by a critic who pointed out the many inaccuracies that blunted the points and blurred the colors of his frequent quotations. One of his books bore the catching title of 'Seekers after God,' and it is this title that comes up to me in connexion with one of the most fascinating and irritating confessions ever contributed to American literature, to wit, The Education of Henry Adams. Every education is a manner of seeking after the 'Deus in nobis.' Perhaps I might have brought in what I have to say about the book under the head of the Ἰχνευταί, the Sleuthhounds of Sophokles, but the long course of my studies has made me more or less familiar with other seekers, with the Hermotimus of Lucian and the Dialogue with Trypho of Justin Martyr. Lucian and Justin belonged to the same period, a period of seeking. The two quests are in a sense parallel, and Henry Adams and I are, or were, coevals with the difference that he came into the world with the Adams glaze upon him, whereas I was and am still a porous vessel. Of course, the six years that separate our birthdays may count somewhat, and yet he followed me closely at German universities, so far as age was concerned. He was twenty when he was matriculated at Berlin, and I nineteen. True, I was a student of Ancient Languages and he contemplated a course in the Civil Law.[1] True, Adams is gracious enough to limit his condemnation to his own department, though judging from the account he gives of his studies at Harvard, he would not have been permeable to the influences that transformed my life. No one less susceptible than Henry Adams to what I have called the catalytic effect of a great man's presence. 'Beyond two or three Greek plays the student | got nothing out of ancient languages <as taught at Harvard>' and yet my comrade George Martin Lane had returned from Germany and had begun his quickening work (18. 371). As for the Civil Law, I can only judge by the reports that men made to me, by the American students of law at Göttingen and Heidelberg. Their enthusiasm was contagious and, as my own studies brought me into the precincts of the Civil Law, I seriously contemplated the possibility of adding J. U. D. to Ph. D. by becoming a disciple of Vangerow and Mittermaier.

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[1] 'His first lecture was his last. The young man was not very quick, and he had almost religious respect for his guides and advisers; but he needed no more than one hour to satisfy him that he had made another failure in education, and this time a fatal one.'

'That the language would require at least three months' hard work before he could touch the Law was an annoying discovery; but the shock that upset him was the discovery of the university itself.'

'He had thought Harvard College a torpid school, but it was instinct with life compared with all that he could see of the University of Berlin.'

A long experience as a teacher has given me some sad reminiscences of those who came into my school with a glaze, however and wherever acquired, and perhaps Henry Adams himself would not have added so many brilliant chapters to his autobiography if the Maryland flaw in his native glaze had not offered an escape to the divinity that was in him.

THE NECESSITY OF RHETORICAL TRAINING

XL 337

'God-gifted organ-voice of England.' God-gifted? O yes! but Milton's organ-voice was trained by the ancient teachers of artistic speech, and the great poet whose memory held in store the classic names of the winds made acknowledgment to the Greek rhetoricians, among them 'Phalereus,' otherwise known as Demetrius. I have more than once emphasized the waste of time involved in a neglect of rhetoric, rhetoric of the old stamp (cf. 90 f.). Writing is after all art, and who studied that art more carefully than the ancient masters? Carlyle lamented that no one taught him the names of the constellations and some of the gifted—all the gifted are God-gifted according to St. James—might have profited by certain elementary lessons. Undoubtedly the author of Uncle Remus was a highly gifted man, and it is interesting to learn from his recently published correspondence that his mind was very busy with problems of literary composition, such as are generally considered remote from your natural genius. So, for instance, he insisted on the difference between 'diction' and 'style,' but got no further than the formula. 'Diction is the body—the flesh and bone—and style is the spirit.' But diction (λέξις) is only one element of style (*ἑρμηνεία*), and much else goes to make up style. Still *μίμησις* will always hold its own, even with those who have no tincture of classical training, and the admiration Joel Chandler Harris lavished on Cardinal Newman's style is an evidence of his artistic instinct.

TWO EPIGRAMS OF THE GREEK ANTHOLOGY

XL 448

Every now and then your Greek scholar, no matter what his special corner of the vast domain, finds his footsteps straying in the direction of the magic garden of the Greek Anthology. One is inevitably tempted to translation, and though I have often deplored the distortion caused by rhyme and for many years was a steadfast advocate of rendering in the measure of the original, my own translations, of which I have given specimens from time to time in the Journal, are under the domination of the jingle. If I have shown a preference for the erotic, | the date of some of them must be remembered in palliation, and, even in the case of a more recent transgression, the amatory poems of "Paulus Silentiarius" appeal to the head rather than to the heart. But some time ago I declared my intention to limit myself to the more appropriate sphere of the "Epitymbia," but circumstances over which I have no control have made it impossible for me to indulge in caperings among the tombs, and I must content myself with producing a couple of specimens of this kind of play. I belong to the order of "flagellants," and if I do not inflict the punishment due on myself, I am sure that I shall not go unwhipped of justice.

I wept the death of my Theonoë.
Hopes of my child assuaged that grief for me.
Now envious Fate hath me again bereft
And cheated me, alas! of what was left.
Persephone, hark a father's sad request
And lay the baby on the mother's breast.

Θειονόης ἔκλαιον ἐμῆς μόρον, ἀλλ' ἐπὶ παιδὸς
ἐλπίσι κουφοτέρας ἔστενον εἰς ὀδύνας.
Νῦν δέ με καὶ παιδὸς φθονερή γ' ἀπενόσφισε Μοῖρα·
φεῦ! βρέφος ἐψεύσθην καὶ σὲ τὸ λειπόμενον.
Περσεφόνη, τόδε πατρὸς ἐπὶ θρήνοισιν ἄκουσον·
θὲς βρέφος ἐς κόλπους μητρὸς ἀποιχομένης.—A. P. VII 387.

Five years I'd seen
Sans care, sans teen,
When ruthless death

Stopp'd short my breath.
My name runs thus,
Callimachus.
For me weep not.
Although my lot
Of life was brief,
So was my grief.

Παῖδά με πενταέτηρον, ἀκηδέα θυμὸν ἔχοντα,
νηλειὴς Ἀίδης ἥρπασε Καλλίμαχον.
Ἀλλά με μὴ κλαίοις· καὶ γὰρ βιότοιο μετέσχον
παύρου, καὶ παύρων τῶν βιότοιο κακῶν.—A. P. VII 308.

TWO SONNETS ON THE DEATH OF PINDAR

XL 450

To Pindar I shall probably never say farewell, until I bid the world good night. But Pindar's farewell to the world is another matter. In my student's years in Germany I was taught to be an admirer of Platen, as I have confessed in my Essays and Studies. Among my favourites was a sonnet on the Death of Pindar. Not long ago, trying to work in the dark, I found that I could recall only half of the poem, but while awaiting a transcript by a friendly hand, the familiar story framed itself into a sonnet of my own, only part of which is due to Platen. The part of Platen's sonnet that escaped my memory betrays his well-known egotism. No one but Platen would have dreamed that a wish for a death like Pindar's would have involved any comparison between the two poets in life or genius. One remembers Balaam's prayer for the death of the righteous. At any rate, I am tempted to tax the indulgence of my readers by reproducing the two versions.

Ich möchte, wenn ich sterbe, wie die lichten
Gestirne schnell und unbewusst erbleichen,
Erliegen möcht ich einst des Todes Streichen,
Wie Sagen uns vom Pindaros berichten.

Ich will ja nicht im Leben oder Dichten
Den grossen Unerreichlichen erreichen,
Ich möcht', o Freund, ihm nur im Tode gleichen;
Doch höre nun die schönste der Geschichten! |

Er sass im Schauspiel, vom Gesang beweget,
Und hatte, der ermüdet war, die Wangen
Auf seines Lieblings schönes Knie geleget:
Als nun der Chöre Melodien verklangen,
Will wecken ihn, der ihn so sanft geheget,
Doch zu den Göttern war er heimgegangen.

THE DEATH OF PINDAR

When I depart on God's appointed day,
Quick and unconscious passage be my lot,
Like stars' that quit the sky and tarry not,
Swift as the comet's train which fades away.

Such was the end of Pindaros, they say:
The theatre at Argos holds the spot
Where, heedless of the play's soul-stirring plot,
The weary bard in peaceful slumber lay,

A perfect image of serene repose,
His grey head resting on his favourite's knee;
His sleep grew deeper as the play went on;

The play was o'er, the audience rustling rose,
The boy essayed to wake him tenderly—
In vain, for Pindar to the gods was gone.

ON THE EVOLUTION OF BRIEF MENTION

XLI 92

Like the Romans, the Americans began to dabble in grammar before they had a literature of their own. In English, Lindley Murray, an American, held the lead for a long time. In Greek, Goodwin was the first American Hellenist to win substantial and enduring recognition in what some of us may be permitted to call the mother-country. To this American bent I, too, have yielded and for many years paid tribute to what the wicked might call the national Mumbo-Jumbo. But after decades of ploughing in grammatical furrows and stubbing the waste lands adjacent thereunto, I found myself hankering after the key of fields in which I disported myself in the early years of my long life of endeavour. Despairing of making any considerable additions to literature proper from which future generations might cull what the French call "pages choisies," I began to make up from a mass of manuscripts my own "pages choisies" and to deposit some of them from time to time in the department of the Journal long known as *Brief Mention.* Every now and then I received words of encouragement from personal correspondents and even words of commendation from the public press, but one great lesson of the strait sect in which I was brought up, not to think more highly of myself than I ought to think, has been forced upon me from various quarters. One critic, and that a pupil of my own, passed a damnatory sentence on the whole congeries of observations, which, as a French reviewer said to my great glee, escape analysis. 'Even the simplest *Brief Mention,*' wrote the stern censor, 'will lack meaning for any man unless he is encyclopaedic in his classical knowledge or is keeping close at hand the best glossary possible.' In other words, *Brief Mention* is a tissue of recondite allusions further hidden by a Babylonish dialect of uncouth words, whereas, personally, I abhor pedantry, and my diction is regulated by a modest range of literary convention. If my critic is right, I must plead guilty to an utter lack of sympathetic imagination. Another censor of more amiable turn reproached me with giving up to *Brief Mention* what was meant for mankind. So to one the "risus ab angulo" sounds cracked; to another, the scant sunshine of this "riant nook" seems clouded by the dust of the schoolroom. 'Ahi, quanta malinconia!' to quote once more Fraccaroli (15. 502), whose taking off has brought sadness to all Pindaric scholars.

ON THE HUMOR OF BRIEF MENTION

XLI 93

‘A ripping good lecture,’ said a distinguished English scholar to me after I had given one of my talks on Aristophanes at Harvard, adding, as if apologizing to himself for a conventional compliment to an American, ‘We don’t do that sort of thing any more in England.’ It seems that I had not been able to avoid a semblance of wit and humour in discoursing on wit and humour in Aristophanes, a proceeding quite out of keeping with the prevalent gravity of English scholarship. I was a relatively old stager before I attracted the attention of British critics, who began by noticing in a sniffy way first my Pindar and then, after an interval, my collection of Essays and Studies. But rebukes direct and implied came too late to affect my equanimity. I have acted on the line which I found afterwards laid down by Flaubert. The only way to do anything really fine is to please one’s self. Unfortunately, Flaubert himself was hard to please, and Cicero, vain as he was, expresses an artist’s dissatisfaction with his own performances. It is only your Nero that says: Qualis artifex pereo. But one remembers St. Augustine and limps along the right path. The criticisms of the English reviewers were levelled at the Americanisms of my language and my attempts, seemingly unsuccessful, at a lighter vein. The Americanisms were all amply warranted by good English usage, and one of the defects was the tendency to indulge in allusions to the great English authors. Then there was the old-fashioned facetiousness.

To be called facetious is of itself a condemnation. Facetiousness belongs in an especial manner to the fashionable physician and the ecclesiastic of high degree. I had no set purpose to be facetious or jocose. And if in the last forty years the American Journal of Philology has shewn in *Brief Mention* or elsewhere, a proclivity to take a somewhat humorous view of life and letters, it has only manifested a national characteristic | to be expected of an editor who has every right to be considered an American. Nothing is more national than the sense of humour and the manifestation of humour. There are those who think that the nation was born in the throes of the Civil War. Momus is older than Eileithyia (N. 7).

This characteristic of our people is one of the points that help to sustain Mr. Freeman's parallelism of the Sicily of old with the America of to-day. Every one who has read the Verrines will remember the tribute Cicero, the wit and humorist, paid to the witty and humorous Sicilian. Epicharmos might have been an American. The mime has an American cast: Sophron dyed off on Plato, and the admirers of Plato may recognize something Sicilian in Emerson. "Wherein the Americanism of our lighter vein consists, it is not easy to determine." No critical mind can be satisfied with the once popular resolution into overstatement and understatement, hyperbole and litotes, which are quite too primitive, quite too rudimental. Nor will a study of Mr. Starkie's commentary in his chapter "Aristotle on the Laughter in Comedy" serve to meet the conditions. Whimsicality and quizzicality are characteristic, it is true, but too elusive. Like flavour and scent, national humour defies analysis. What lies beyond the *raison démonstrative* of wit fails to be appreciated by the foreigner. I have recently read an article in which it is asserted that Americans have succeeded in making the Japanese laugh, but Nippon is irresponsive to Mark Twain. As for that matter, Captain Bairnsfather has announced that he intends to import American newspaper men to England in order to teach his countrymen how to appreciate the journalism of America. But nothing seems to rouse the ire of British critics more than the use of what they call journalese in the treatment of grammatical subjects, and for my part, I have for all the years of my travels through the Arabia deserta of Philology delighted in adding to my store of the pawkishnesses of Veitch and the snappishnesses of Lobeck. Immanuel Bekker is a quarry not to be neglected. The most atrabilarious critic can hardly repress a smile when Bekker persists in inflecting Meineke as if he were a Greek old woman. But the words of an old song, a song that was old when I was young, come back to me,

"Shepherds, I have lost my love,
Have you seen my Anna?"

Pastoral poetry is dead. There are no shepherds left, and my ana will remain unseen for ever.

But not all English scholars are as obdurate as some of my critics. Two exceptions come up to my mind, one is Rendel Harris, but in his case residence in America may have added a tinge to his native sunshiny humour. The other is his friend, | Hope Moulton, whose treatment of the airy aorist and the impish imperfect brought upon him the severe censure of a reviewer of his Prolegomena to a Grammar of New Testament Greek (30. 107). It seems strange that so joyous a spirit should have had so tragic an exit and that Moulton should have fallen a victim to the ruthless machinery of a German submarine. Of this misadventure Moulton's friend and mine, Rendel Harris, has written an account, unrivalled in vividness by any narrative of shipwreck since the shipwreck recorded in the Acts. From this account, which the writer, characteristically enough, thinks will in time to come be attributed by German critics to a conflation of St. Paul and Synesius, I am permitted to publish an extract describing the end of the gifted and ill-fated scholar:

" Moulton was in the next place in the boat, a little further from me, and more exposed to the weather, and with no protection except a piece of tarpaulin which had been erected over his head, and over which the waves were constantly breaking. He had been very busy with the oars and with the baling as long as his strength lasted. I myself tried to row, but was too feeble, and was ordered off. He stuck to it until attacks of sickness stopped him. But up to the last he was doing everything he could for everybody, and won the admiration of all on board. They brought me word on Saturday morning early that he was sinking. I struggled to get to him, but in the few moments' delay he passed away, and before I could get across to him he was gone, and his body was lying on the side of the boat ready for last words and last actions. There was no need for prayers in the case of such as he, so I gave him a kiss of love for myself and for those that were his, and told him that I would care for his little girl, for whom he had been so anxious —and after that, the deep. That was Saturday morning."

THE SONNET AND THE ELEGIAC DISTICH

XLI 199

My theory of the sonnet, or, to be precise, of that form of sonnet to which I am addicted, is of the same order as my view of the structure of Pindar's triadic odes. That analysis was pronounced masterly by scholars who were not favourably impressed by my Pindaric studies. But what is considered masterly in one generation is often held in the next to be the work of an idle dreamer or the poor result of imperfect induction.

Just as I looked upon each triadic poem as one great stanza, the several triads forming, as it were, verses within the whole, and thus yielding such proportions as are to be expected in verses, so I look upon the sonnet, and its parts. To me, it repeats the movement of the elegiac distich; the octave representing the hexameter, the sextet, the so-called pentameter, of the elegiac distich. Ovid says,

> Par erat inferior versus; risisse Cupido
>   Dicitur atque unum surripuisse pedem.

Critic after critic has pronounced Ovid to be no poet, but merely a rhetorician; but for that matter, the same thing has been said of Byron, and I am disposed to stand up for Kirby Smith's favourite and, at one time, my own. At all events, he has illuminated the ages with that 'rethoryke sweete.' His fancies, it is true, are often merely conceits, as in those famous verses in which he represents the Nile as having hidden his head at the conflagration caused by the misadventure of Phaethon and having kept it hidden since. In like manner, with the best will in the world, one cannot applaud his interpretation of the significance of the elegiac distich. This figure shows only too plainly that the deft verse-wright who established by his practice the tyrannis of the iambic close of the pentameter followed the five-foot rule of the metricians to the effacement of origin and symbolism of the elegiac distich as understood by the rhythmist (169). The long syllable, which is not only long but prolonged, gives a lyric character to the verse and recalls the process by which the heroic hexameter came into being. In that prolonged note we hear the trumpet-call of the warrior, the wail of the mourner, the yearning cry of the lover. The elegiac distich was not too good for every-day life and it went forth conquering and to conquer the domain of inscriptional verse. The spirit of mockery availed itself of the form wherewith to scoff, to jeer, to flout, and the protracted final | syllable was not a solemn laying on of hands, a wail, a sigh, but resembled rather the thrust of a long skewer into the rearward of an adversary. It is this function of the antique epigram that has been preserved in its modern equivalents, whereas the sonnet, the true *analogon*, gives less scope to satire. With this conception of the elegiac distich, it will not be surprising that I should look upon the modern sonnet as an *analogon* on a large scale. The octave, as I have just said, represents the hexameter, the sextet, the pentameter, and the likeness to the latter is heightened by the use of the terza rima. To push the analogy farther and show the correspondences in the offices of the several parts, would require a long disquisition. One thing, however, I may mention. The Greeks kept prose and poetry steadily apart—exceptions, as in the case of Ion, are extremely rare—but the elegiac distich was open to all; and I may claim Hellenic authority for introducing my sonnets into the company of grave grammarians. If that chiffonier Diogenes Laertius might try his hand on epigram, why not I try mine on sonnets?

Whatever may be thought of the theory of the sonnet, in my practice I have been frankly rhetorical, and the structure is as simple as that of the fable, for which to be sure, the elegiac metre does not at first seem to be well adapted, though it has been so employed by Socrates, if the fragment is genuine, and by Avianus.

Maupassant's Une Vie, which once read never lets one go, opens with a picture of an old couple, who despite sundry episodes have been brought by a long life in common into a closer union. It is a commentary on the familiar theme, consuetudo concinnat amorem. The prolonged communion of an editor with his author may well be compared to a marriage in which the party of the first part may be constrained to echo Laurence Sterne's confession in his Latin epistle to Hall-Stevenson, sum fatigatus et aegrotus de meâ uxore, but, in the old times at least, the long familiarity bred a certain liking that is perhaps more desirable than what passes for love. Still, we live in a restless age, an age of easy divorce, for which incompatibility is often the principal reason, and I have had occasion to notice in the American Journal of Philology indications of dissatisfaction with Pindar on the part of those who outwardly at least are in close relations with him. Occasional quarrels may be set down to the amantium irae, and such tiffs are familiar to the student of Pindar. So, for instance, Bergk vilipends the Ninth Pythian which happens to be an especial favourite of mine. But we have all emancipated ourselves from German aesthetics.

Wilamowitz and Schroeder have committed themselves to judgments which are as harsh as those of Mahaffy and Murray. | And the other day my attention was called by a true lover and knower of Pindar to a cry of despair uttered by one who is accounted among the leading German poets. It is couched in the measure regularly employed by the Greek epigrammatists, and, in further illustration of the theory that the modern sonnet corresponds to the Greek epigram, I have not translated it but transfused it into that form:

"Nimmer gelingt's dir, Freund, uns Pindars Lied zu beleben,
Wie's in Olympias Hain einst die Hellenen ergriff.
Zwar wir erbau'n uns noch heut an dem Tiefsinn seiner Gedanken,
Spüren des Fittichs Schwung, der den Begeisterten trug,
Ahnen die Rhythmengewalt der sich kühn auftürmenden Worte,
Aber der reine Genuss bleibt uns auf ewig versagt.
Was ein lebendiger Schatz ihm war und ein Born der Empfindung,
Ward zum dunklen Geweb frostiger Namen für uns;
Pflückt' er doch seinen Gesang vom blühenden Baume des Mythus,
Und kein forschender Fleiss weckt den erstorbenen auf."—

Emmanuel Geibel, 'Distichen aus dem
Wintertagebuche' (1877).

Can Pindar's lay be made to live again,
Which in Olympia once the Hellenes stirred?
His words of wisdom deep may still be heard,
And traces of his upward flight remain.

We have an inkling of the rhythmic strain,
Which bore aloft each many-storied word.
To hope for more, however, were absurd;
Renunciation is our plan, 'tis plain.

And then the myth. What can we do with that?
What was a living treasure-house to him,
A tree of life, emotion's fountain-head,
To us are names, all colorless and flat.
Ho! tireless searchers, resolute and grim,
The thing is dead. Seek not to wake the dead.

It will be observed that Geibel has put in the front line the things that remain of Pindar, the 'Tiefsinn seiner Gedanken' Against the low estimate in which certain Pindarists have held the thought of the great Theban, I have protested more than once and venture to add another protest in the fashion I have affected so much of late:

Pindar is charged with poverty of thought:
A slender wit, in royal mantle clad,
He only gave what he from others had,
He only taught what he himself was taught.

But we, who deemed his odes with wisdom fraught,
Heed not his critics' small, fault-finding fad—
We, who in every time, or good or bad,
Counsel and comfort from the singer sought, |

And not in vain. But when the counsel came,
Such was its fire, its music, men forgot
Its sterling value for its silvery ring—

The cherub wisdom for the seraph flame.
Comfort descended, but they noted not
The healing for the plumage of its wing.

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Atterbury's table shortly after the publication of his translation of the Iliad, "that it was a very pretty poem, but that he must not call it Homer," is told in different forms.'

a repertory of the best thoughts of the ancient world on all subjects connected with education (*said of* Quintilian's *Institutio Oratoria*) 201.—John Stuart Mill, *Inaugural Address* (Dissertations and Discussions, Vol. IV, N. Y., Henry Holt & Co., 1874), p. 354.

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An ode of Pindar is not a work of pure imagination, etc. 58.—Alfred Croiset, *La Poésie de Pindare*² (Paris, 1886), p. 305 (*quoted by* Gaspar, *Essai, etc.*, p. 13): Une ode de Pindare n'est pas une oeuvre de pure imagination créée arbitrairement par l'enthousiasme d'un rêveur; elle est en relation directe et forcée avec les circonstances au milieu desquelles elle se produit.

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Aujourd'hui, il n'est à peu près aucun savant, etc. 69.—A. Croiset, *Histoire de la Littérature grecque*, Vol. V (Paris, 1899), p. 242.

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avec réflexion et raffinement 123.—E. Renan in E. Renan et M. Berthelot, *Correspondance*, letter of Sept. 18, 1857: J'observe en moi depuis quelque temps un phénomène très bizarre; c'est l'énorme difficulté que j'éprouve à employer d'une manière abandonnée *l'instrument* que j'ai pris l'habitude de *manier avec réflexion et raffinement.*

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Dante, onde avvien che i vòti e la favella etc. 279.—Carducci, *Dante* (entire sonnet) (*Opere*, Vol. IX [Bologna, Zanichelli, 1903], p. 189).

Das war ein Mann, etc. 5.—Elector of Saxony; *see* John E. B. Mayor, *The Latin Heptateuch* (London, 1889), p. xiv.

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Der Vers wird, der Vers wird, sofort, sofort, üppig, üppig 250.—Von Leutsch.

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Ense petit placidam sub libertate quietem 220.—Motto of Massachusetts.

Envy takes its stand outside the divine dance 331.—Translation of Plato, *Phaedr.* 247 A: *φθόνος γὰρ ἔξω θείου χοροῦ ἵσταται.*

Eruxis 213.—R. Browning, *Ar. Apol.* 130, 1674; *compare* Ar. *Ran.* 934 *ἐγὼ δὲ τὸν Φιλοξένου γ' ᾤμην Ἔρυξιν εἶναι.*

Es bildet ein Talent sich in der Stille, etc. 283.—Goethe, *Torquato Tasso* 304-305.

Es ist ein eigner, grillenhafter Zug, etc. 95.—Goethe, *Die natürliche Tochter* 190-192.

Et ceci est une des remarques les plus profondes que l'on ait faites sur l'organisme du style 348.—Émile Faguet, *Flaubert* (Paris, Hachette, 1899), p. 147.

Et ton amour m'a fait une virginité 356.—Victor Hugo, author's ms. of 1829 of *Marion Delorme*, Act V, scene 2. (*This was altered in the actual representation.*)

Euripides, the human 300, 361.—E. B. Browning, *Wine of Cyprus*, Stanza XII. 1.

every guest that danced with the bride, etc. 376-377.—*Compare* Martin Shaw Briggs, *In the Heel of Italy* (London, 1910), p. 277.

everybody is supposed to have drawn from the tank of some other man 257.—*Compare* S. T. Coleridge, Preface to *Christabel:* 'For there is amongst us a set of critics, who seem to hold, that every possible thought and image is traditional; who have no notion that there are such things as fountains in the world, small as well as great; and who would therefore charitably derive every rill they behold flowing, from a perforation made in some other man's tank.' [T. M. Raysor]

exemplaria Graeca 351.—Horace, *A. P.* 268.

Feci ego istaec itidem in adulescentia 190.—Plaut. *Bacchides* 410.

field of the Charites 38.—Translation of Pind. *P.* 6, 2 *ἄρουραν . . . χαρίτων.*

fierce democratie 129.—Milton, *P. R.* 4. 269.

First exhaust interpretation 67.—Ritschl; *compare AJP.* 5. 350.

fit Mimnermus et optivo cognomine crescit 260.—Horace, *Epist.* 2. 2. 101.

fond memory brings the light | of other days around me 40.—Thomas Moore, *Oft in the Stilly Night* 3-4.

fons caballinus 121.—*Compare* Persius, *prol.* 1: nec fonte labra prolui caballino.

'Fool!' he answer'd, 'death is sure, etc.' 389.—Tennyson, *The Sailor Boy* 13-16.

for a man to write well, he must first think, etc. 364.—Ben Jonson, *Discoveries*, De stylo, et optimo scribendi genere, *beginning* [Works, Vol. III (London, Chatto and Windus), p. 411].

for all that and all that 18, 273.—*Compare* Robert Burns, *A Man's a Man for A' That*, line 5 of every stanza: 'For a' that, an' a' that.'

for their own good man 52.—S. T. Coleridge, *Lines to a Comic Author, on an Abusive Review* 9-11: 'Yet, somewhat the broad freedoms to excuse, | They had allured the audacious Greek to use, | Swore they mistook him *for their own good man.*'

Fregit vires Mummia vestra meas 248.—Nicodemus Frischlin, L. XV, Eleg. 11. *See* D. F. Strauss, *Leben, etc.*, p. 439, footnote 2.

Frei steht die Folge jedem, ich fliege voran 307.—Platen, *Dem Grafen Friedrich Fugger*, last line.

Freut euch des Lebens 259.—German Song.

From Greenland's icy mountains, etc. 18, 19.—Heber.

full fathom five 134.—Shakespeare, *Tempest* 1. 2. 396.

fulsere vere candidi tibi soles 45.—Catullus 8. 8.

Geisboltzheimaea propago 248. — N. Frischlin in David Friderich Strauss, *Leben und Schriften des Dichters und Philologen Nicodemus Frischlin*, Frankfurt am Main, 1855 (1856), p. 86: Cranzus erit judex Geisbolzheimaea propago.

Genius is an infinite capacity for taking pains; Genius is the capacity for infinite painstaking; Genius means the transcendent capacity for taking trouble 363.—*Compare* Thomas Carlyle, *Frederick the Great*, Book 4, chap. 3: '"genius" (which means transcendent capacity of taking trouble, first of all).'

God-gifted organ-voice of England 393.—Tennyson, *Alcaics* 3.

goldene Schrift des Demetrios *περὶ ἑρμηνείας* 94.—*Compare* U. von Wilamowitz-Moellendorff, *Lesefrüchte* XLIX, Hermes XXXIV (1899), p. 629: Zu der goldenen Schrift des Demetrios *π. ἑρμηνείας* . . . scheut man sich etwas vorzutragen. [Edward Fitch]

good old Mantuan 236.—Shakespeare, *Love's Labour's Lost* 4. 2. 96.

Gourds fried in great purple slices 240.—Robert Browning, *The Englishman in Italy* 99.

Graeculus esuriens 28.—Juv. 3. 78.

grasps the skirts of happy chance 138.—Tennyson, *In Mem.* lxiv 6.

grata protervitas 78.—Hor. *Odes* 1. 19. 7.

grate on scrannel pipes of wretched straw 278.—*Compare* Milton, *Lycid.* 123-124: 'their lean and flashy songs | Grate on their scrannel pipes of wretched straw.'

grey plain all round, etc. 241.—R. Browning, *Childe Roland* 52-53, 109, 111-114.

Great treasure halls hath Zeus in heaven, etc. 387.—G. Murray's translation of the Euripidean exodion, found, for example, *Med.* 1415-1419.

Guicciardini or the galleys 209.—*Compare* Macaulay, *Essay on Burleigh and His Times* (Works, ed. by Lady Trevelyan, Vol. V, pp. 587-588): 'There was, it is said, a criminal in Italy, who was suffered to make his choice between Guicciardini and the galleys. He chose the history. But the war of Pisa was too much for him. He changed his mind, and went to the oar. Guicciardini, though certainly not the most amusing of writers, is a Herodotus or a Froissart, when compared with Dr. Nares.' [E. R. Turner]

Hail stranger guest! When fatherland and wife, etc. 205.—P. S. Worsley's translation of Hom. *Od.* 8. 461-463.

handling his instrument 123.—E. Renan; *see* avec réflexion etc.

harena sine calce 153.—Suet. *Calig.* 53.

He < Pindar > is a kind of Australian poet; has long tracts of gravel, with immensely large nuggets imbedded 388. —Tennyson, as reported by Palgrave in *Alfred Lord Tennyson: A Memoir*, 2. 499.

Hear Icenian, Catieuchlanian, etc. 19.—Tennyson, *Boädicéa* 10, etc.

Hellenic clearness of outline; Hellenic obedience to the sense of measure and harmony 23.—*Compare* Jebb, *The Growth and Influence of Classical Greek Poetry*, pp. 20, 28, 239, 243.

Herculea gens 10.—*Compare* Ovid, *Fasti* 2. 237: Herculeae . . . gentis.

Herculea proles 10.—Sidney, *Apology for Poetry*, p. 45 (Feuillerat).

'Heureux les palmiers! Leurs amours, etc. 305-306.—Armand Renaud, quoted by Paul Bourget, *L'Esthétique du Parnasse* (Etudes et Portraits, t. 1, p. 248, éd. Plon, Paris, 1905).

< Hi > bene pro patria cum patriaque iacent 302.—*Compare* Ovid, *Heroides* 3. 106: Qui bene pro patria cum patriaque iacent.

His lyre has all the chords, etc. 53.—Andrew Lang, *Theocritus and His Age*, p. xxxvi (Introductory Essay to Theocritus).

hitching one's wagon to a star 378.—*Compare* R. W. Emerson, *Civilization* (Complete Works, Houghton, Mifflin and Company, 1904, Vol. VII), p. 30: 'Hitch your wagon to a star'; p. 28: 'Now that is the wisdom of a man, in every instance of his labor, *to hitch his wagon to a star*, and see his chore done by the gods themselves.'

Hoc iter ignavi divisimus 230.—Hor. *Sat.* 1. 5. 5.

Homo mensura 92.—*Compare* Protagoras according to Plato, *Theaet.* 152 A *φησὶ γάρ που πάντων χρημάτων μέτρον ἄνθρωπον εἶναι.*

Hora novissima, tempora pessima, nunc vigilemus 245.—*Compare* Bernardus Morlanensis (Morvallensis, Morlacensis) [commonly called Bernard of Cluny], *De contemptu mundi*, first line: Hora nouissima tempora pessima sunt, uigilemus. *See* Samuel Macauley Jackson, *The Source of Jerusalem the Golden*, Chicago, 1910.

Horace remains to this day the type of the untranslatable 50.—Frederic Harrison, *The Choice of Books* (London, Macmillan & Co., 1886), chap. ii, p. 35.

I am for the inviting, and eating, and treating Amphitryon, etc. 122.—Dryden, *Amphitryon*, Act IV, sc. 1.

I am the daughter of earth and water, etc. 125.—Shelley, *The Cloud* 73-76.

I do not think of Mr. Tupper at all 184.—Thackeray.

I make the netted sunbeam dance | Against my sandy shallows 242.—Tennyson, *The Brook* 176-177.

I strove with none, for none was worth my strife, etc. 131.—Walter Savage Landor, *Dying Speech of an Old Philosopher.*

I think I could turn and live with animals, etc. 24.—Walt Whitman, *Leaves of Grass*, 'Walt Whitman,' § 32, opening. [W. P. Mustard]

I was never so berhymed, etc. 6.—Shakespeare, *As You Like It* 3. 2. 186-188.

I was sitting at ease in my possessions 294.—*Compare* Robert Blair, *The Grave* 351-352: 'How shocking must thy summons be, O death! | To him that is at ease in his possessions.'

I will not wish unto you, etc. 6.—Sidney, *Apology for Poetry*, p. 46 (Feuillerat).

I will repay, saith the Lord 314.—*Rom.* 12. 19.

Iam iam dolet quod egi, etc. 18.—Catull. 63. 73.

iam te nil miseret, dure, tui dulcis amiculi? 35.—Catull. 30. 2.

Ich möchte, wenn ich sterbe, etc. 395-396.—August Graf von Platen-Hallermünde, *Sonnette*, 80 (An Karl Theodor German, xviii).

Idae nemora 19.—Catull. 63. 52.

Il est propre à tout. Il n'a rien appris 365.—French mother (of her son).

Il existe, en un mot, etc. 1.—Alfred de Musset, *A Sainte-Beuve*, sur un passage d'un article inséré dans La Revue des Deux Mondes, vss. 4-5 (Poésies Nouvelles, Charpentier, 1881; *also in* Sainte-Beuve's *Poésies Complètes*, tome 2, pp. 294-295).

Il existe dans les trois quarts des hommes, etc. 1.—*Compare* Sainte-Beuve, Revue des Deux Mondes 10 (1er juin 1837). 646 (= *Portraits Littéraires* 1. 415): Il se trouve, en un mot, dans les trois quarts des hommes, comme un poète qui meurt jeune, tandis que l'homme survit.

Il n'y a rien à meilleur marché que le bel esprit maintenant 295.—Molière, *Les Précieuses ridicules*, sc. 1 (Oeuvres, Paris, Hachette, 1875, tome 2, p. 57). [H. C. Lancaster]

Ille mi par esse deo videtur 17.—Catull. 51. 1.

Im Ganzen, Guten, Schönen | Resolut zu leben 20.—Goethe, *Generalbeichte* 34-35 (Works, Weimar ed., I, p. 127).

Im Hexameter steigt des Springquells, etc. 244.—Friedrich v. Schiller, Sämtliche Schriften (ed. Goedeke), Vol. XI (Stuttgart, 1871), p. 185 [*Xenien 1796*, herausgegeben von Erich Schmidt und B. Suphan (8. Bd. der Schriften der Goethe-Gesellschaft), Nr. 524]. [W. Kurrelmeyer, Ernst Feise]

imitandi cacoethes 55.—*Compare* Juvenal 7. 52: scribendi cacoethes.

immortally immerded 215.—Robert Browning, *Ar. Apol.* 1670.

in deep, unfathomable mines of never-failing skill 354.—*Compare* W. Cowper, *Olney Hymns*, No. XXXV, vss. 5-6: 'Deep in unfathomable mines | of never-failing skill.'

in magnis et voluisse sat est 109.—Propertius 2. 10 (3. 1). 6.

In quietness and in confidence shall be your strength 117.—*Isaiah* 30. 15.

inferior Cicero in verse 301, 302.—J. P. Postgate, *Select Elegies of Propertius* (London, 1881), p. lxxxi. [W. P. Mustard]

ingeni largitor 62.—*Compare* Persius, *prol.* 10-11: magister artis *ingenique largitor* | venter.

intus | palleat 251.—*Persius* 3. 42-43.

irresponsible indolent reviewers 325.—Tennyson, *Hendecasyllabics* 2.

it is idle to adduce literary and metrical considerations, as to which taste and fancy | may legitimately differ 27-28. [not verified]

It's like old Whitman says—what is it he says? Well, anyway, it's like old Whitman. Fine chap, Whitman! Fine old chap! Queer, you can't quote him 202.—H. G. Wells, *Tono-Bungay*, Book III, chap. 2, § 8 (p. 327, Macmillan [1922] reprint).

Iuventuti lucide scribendi ac venuste studiosae 93.—W. Rhys Roberts, *Demetrius on Style*, dedicatory inscription.

Je comprends parfaitement, etc. 123.—E. Renan à M. Berthelot, E. Renan et M. Berthelot, *Correspondance 1847-1892*, letter of September 18, 1857.

jeta le froc aux orties 1.—Sainte-Beuve, *Causeries du Lundi*, Vol. 3^3, p. 5.

keep under my body 112.—*1 Cor.* 9. 27.

Kein Feuer, keine Kohle, etc. 17.—Old German song.

Kettle calls Pot black 216.—Proverb.

kiss the book 104.—Formula.

Kleon is an heroic rascal etc. 278.—B. L. G., *this volume*, p. 35.

La cure faicte de tout point, Daire lui fit present, etc. 221.—Saliat's version of Herod. 3. 130.

La faculté maîtresse du style, etc. 165-166.—Remy de Gourmont, *Le problème du style* (Paris, Société du Mercure de France, 6e éd.), pp. 34, 35-36, 46: La faculté maîtresse du style, c'est donc la mémoire visuelle . . . | . . . Sans la mémoire visuelle, sans ce réservoir d'images où puise l'imagination pour de nouvelles et infinies combinaisons, pas de style, pas de création artistique. Elle seule permet, non seulement de peindre au moyen de figures verbales les divers mouvements de la vie, mais de transformer aussitôt en visions toute association de mots, toute métaphore usée, tout mot isolé même, de donner, en | somme, la vie à la mort . . . | [p. 46] . . . Voltaire, type banal de l'écrivain abstrait, est certainement un visuel presque autant qu'un émotif.

La fille de Minos et de Pasiphaé 206.—Racine, *Phèdre* 1. 1. 36.

La pensée ne suffit pas à la philosophie: il lui faut l'âme entière 197.—Charles Huit. [not verified]

la valeur du mot pris en soi comme son 201.—E. Faguet, *Dix-neuvième siècle*, p. 236.

labitur atque lăbetur 368.—Inscription on medal struck in honor of the Philological Congress at Hamburg. [not verified]

lactea ubertas 209.—Quintil. *I. O.* 10. 1. 32: illa Livi lactea ubertas.

Land of cakes 208.—Robert Burns, *Election Ballad* to Graham of Fintry, Stanza XXVII, vs. 2.

laudantur simili prole puerperae 258.—Hor. *Odes* 4. 5. 23.

le genre ennuyeux 220.—Voltaire, *L'Enfant prodigue*, préface: Tous les genres sont bons, hors le genre ennuyeux.

Le sens historique n'a point de pire ennemi que le goût de la phrase 255.—Georges Perrot, *L'Éloquence politique et judiciaire à Athènes*, Première Partie (Paris, Hachette, 1873), p. 319.

Le style, chez Théocrite, vaut mieux que la langue 55.—Ph.-E. Legrand, *Étude sur Théocrite*, p. 403.

Le véritable Amphitryon | Est l'Amphitryon où l'on dîne 122.—Molière, *A.* 3. 5.

Lead thou me on 188.—John Henry Newman, *Lead, kindly Light*, verse 2 etc.

Learn a living language, etc. 5.—*Compare* John E. B. Mayor, *The Latin Heptateuch* (London, 1889), p. lxiv: 'Learn a living tongue out of books alone, and you kill it; send a dead one by way of the ear to the brain, and you give it life.'

leathern conveniency 20.—*Compare* Mrs. Susanna Centlivre, *A Bold Stroke for a Wife*, Act V, sc. 1 (*bis*): 'I remember thou didst come up in the *leathern conveniency* with me.' . . . 'This is the man that did drive the *leathern conveniency*, and brought me from Bristol.'

Les poètes grecs sont proprement intraduisibles, etc. 266.—Théodore Reinach, *Un drame inédit de Sophocle*, Revue de Paris, 19. 4 (1912). 453.

Les préceptes de rhétorique, etc. 90-91.—Othenin d'Haussonville, *George Sand*, Revue des Deux Mondes, tome

XXVI (Mars-Avril 1878), p. 352. [The original has 'modernes' after 'écoles' and 'vérité des lois cachées' for 'vérité cachée.']

'Let me not live,' quoth he, | 'After my flame lacks oil, to be the snuff | Of younger spirits' 309.—Shakespeare, *All's Well* 1. 2. 58-60.

libertino patre natus 10.—Sidney, *Apology for Poetry*, p. 45 (Feuillerat). *Compare* Hor. *Sat.* 1. 6. 6: libertino patre natum.

Life! we've been long together 138.—Anna Laetitia Barbauld, *Life* 23.

lifts its awful form 303.—Oliver Goldsmith, *The Deserted Village*, 189: 'As some tall cliff, that lifts its awful form.' [W. P. Mustard]

lightens and thunders and makes a stir-about 148.—*Compare* Aristophanes, *Acharnians* 531 ἤστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα.

Lightning my pilot sits 82.—Shelley, *The Cloud* 18.

Like a calme | Before a tempest, etc. 216.—Chapman, *Bussy d'Ambois* 4. 1. 109-112.

Lo, that Euripidean laurel-tree | Struck to the heart by lightning! 216.—R. Browning, *Aristoph. Apol.* 1438-1439.

Long reading and observing, etc. 368.—*Compare* Milton, *Of Education* (near beginning): 'forcing the empty wits of children to compose themes, verses, and orations, which are the acts of *ripest judgment*, and the final work of a head filled, by *long reading and observing*, with elegant maxims and *copious invention. These are not matters to be wrung from poor striplings, like blood out of the nose, or the plucking of untimely fruit.*' [Wilfred P. Mustard]

L'or est un rayon de soleil solidifié 150.—Attributed to Pindar by Méry.

lordly dish 62.—Samuel Hemphill's translation of Persius 2. 71: magna lance; *compare Judges* 5. 25: 'she brought forth butter in a *lordly dish.*'

Lucianus Müllerus videtur mihi ex se natus 32.—*Compare* Tiberius in Tacitus, *Annales* 11. 21: Curtius Rufus videtur mihi ex se natus.

Lugete o veneres cupidinesque 169.—Catull. 3. 1.

lumina orationis 202.—Quintil. *I. O.* 8. 5. 34.

made to see all the fun 52.—*Compare* the Reviewer in *The Spectator* for June 2, 1900, p. 784: 'but will be made to see the fun.'

magna lance 62.—Persius 2. 71; de magna . . . lance.

malae tenebrae | Orci 81.—Catull. 3. 13-14.

Man is a dreame but of a shadow 216.—George Chapman, *Bussy d'Ambois* 1. 1. 18-19: 'Man is a torch borne in the winde; a dreame | But of a shadow'; 5. 4. 87: 'a dreame but of a shade.'

Man sollte überhaupt nie eine Handlungsweise eine Staatstugend nennen, die gegen die Tugend im allgemeinen geht 385.—Goethe to Eckermann in Eckermann, *Gespräche mit Goethe*, conversation of March 28, 1827.

masturbazione intellettuale 197.—G. Fraccaroli, *Le odi di Pindaro dichiarate e tradotte* (Verona, 1894), p. 78.

Materiam superabat opus 152.—Ovid. *Met.* 2. 5.

me pascunt olivae | me cichorea levesque malvae 239.—Hor. *Odes* 1. 31. 15-16.

mean spirit 208.

Megilla (Megylla) 40.—Horace, *Odes* 1. 27. 10-11: Opuntiae | frater Megillae.

Mich besiegen die gewalt'gen Stunden 122. —*Compare* Schiller, *Wallensteins Tod* 3438-3440 (Sämtliche Schriften, ed. Goedeke, Vol. 12 [Stuttgart, Cotta, 1872], p. 375): Vom Höchsten | Wie vom Gemeinsten lernt er < der Mensch > sich entwöhnen, | Denn ihn besiegen die gewalt'gen Stunden. [W. Kurrelmeyer]

milk of Paradise 15.—S. T. Coleridge, *Kubla Khan* 53-54: 'For he on honey-dew hath fed, | And drunk the milk of Paradise.'

miscuit utile dulci 84.—Hor. *A. P.* 343; omne tulit punctum qui miscuit utile dulci.

Möge die Welt durchschweifen der herrliche Dulder Odysseus, etc. 245.—Platen, *Der romantische Oedipus*, Dritter Akt. [Ernst von Schwerdtner]

Mon verre n'est pas grand, mais je bois dans mon verre 184.—Alfred de Musset, *La Coupe et les Lèvres*, Dédicace (Oeuvres complètes, Charpentier, 1. 240).

mopping and mowing fiends 237.—*Compare* Shakespeare, *Tempest* 4. 1. 46-47: 'Each one, tripping on his toe, | Will be here with mop and *mow;*' Robert Browning, *Aristophanes' Apology* 131: 'mop and mow.'

more's the pity 238.—*Compare* Shakespeare, *Mids.* 3. 1. 148; *1 Henry IV*, 2. 4. 514: 'the more the pity.'

Moribus antiquis stat res Romana virisque 62.—Ennius, *A.* 500 (Vahlen²).

motus doceri gaudet Ionicos 167.—*Compare* Hor. *Odes* 3. 6. 21-22: motus doceri gaudet Ionicos | matura virgo.

moveth altogether, if she move at all 275.—*Compare* William Wordsworth, *Resolution and Independence* 75-77: 'Motionless as a cloud the old Man stood | That heareth not the loud winds when they call | And moveth all together, if it move at all.' [John N. G. Finley]

Mullus 213.—Robert Browning *Aristophanes' Apology* 983: 'There's Mullos, etc.' *Compare* Cratinus fr. 89 (Kock) Μύλλος πάντ' ἀκούων.

Mummia vestra 248.—Nicodemus Frischlin; *see* Fregit vires, etc.

Mundus dumtaxat unus est 248.—*Compare* Nicodemus Frischlin in D. F. Strauss, *Leben, etc.*, p. 41, note 2: Mundus est duntaxat unus.

Musst immer thun wie neu geboren 119.—Goethe, *Zahme Xenien*, Weimar ed. 5.¹ 107; *Lebensregel* (in erweiterter Fassung), Weimar ed. 2. 357. *See* Willst du dir ein hübsch Leben.

Muta silet vox ista placens, tua carmina vivunt 268.—Schoolboy translation of 'still are thy pleasant voices, thy nightingales, awake,' in E. W. Hornung, *Fathers of Men* (Scribner's Sons, 1912), chap. x, p. 118.

My book and heart | Shall never part 188.—New England Primer (under the letter H).

mysterious way 354.—W. Cowper, *Olney Hymns*, No. XXXV, vs. 1.

Nature he loved nor less than nature art 130-131.—*Compare* Walter Savage Landor, *Dying Speech of an Old Philosopher* 2, 'Nature I loved, and, next to Nature, Art.'

naufragium sibi quisque facit 250.—Lucan 1. 503.

ne plus ultra of human art 255.—T. B. Macaulay, Letter of Aug. 25, 1835, in Trevelyan, *The Life and Letters of Lord Macaulay*, chap. vi.

Nec amet quemquam nec ametur ab ullo 114.—Juvenal 12. 130.

nempe una nave 218.—Juvenal 10. 185.

nimium amator ingenii sui 301.—Quintilian, *I. O.* 10. 1. 88: Lascivus quidem in herois quoque Ovidius et nimium amator ingenii sui, laudandus tamen in partibus.

Nimmer gelingt's dir, Freund, uns Pindars Lied zu beleben, etc. 403.—Emanuel Geibel, *Distichen aus dem Wintertagebuche*, III, vss. 19-28.

No sluggish tide congenial to the glooms, etc. 241.—R. Browning, *Childe Roland* 111-114.

nocturna manus 351.—*Compare* Horace, *A. P.* 269: nocturna versate manu.

Noiseless falls the foot of Time 180.—William Robert Spencer, *Lines to Lady A. Hamilton:* 'Too late I stayed,—forgive the crime! | Unheeded flew the hours; | How noiseless falls the foot of time | That only treads on flowers.

non ragioniam di lor 233.—Dante, *Inferno* 3. 51.

Non tam turpe fuit, etc. 302.—*Compare* Ovid. *Met.* 9. 5-6: nec tam | turpe fuit vinci quam contendisse decorum est.

Nonne decem mundi facti sunt? Ubi autem sunt novem? 248.—*Compare* Vulgate, *Luke* 17. 17: nonne decem mundati sunt? et novem ubi sunt? *See also* Mundus, etc.

nonne fuit satius? 258.—Vergil, *Ecl.* 2. 14; Propertius 2. 25. 11.

Nos Póloni non cūramus quantítatem syllábarum 368. [not verified]

nourished a youth sublime 301.—*Compare* Tennyson, *Locksley Hall* 11: 'Here about the beach I wander'd, nourishing a youth sublime.'

Nunc dimittis 239.—*Luke* 2. 29; *compare* Robert Browning, *T. Q.* 338: 'Why, they might chant their "*Nunc dimittis*" straight' (*Everyman's Library* 'dimittas').

O mother Ida, many-fountained Ida 19.—Tennyson, *Oenone* 22, etc.

O you chorus of indolent reviewers 169.—Tennyson, *Hendecasyllabics* 1.

Observe a pompion-twine afloat, etc. 240.—Robert Browning, *Sordello* 2. 775-778.

Oh! qui dira les torts de la Rime? etc. 326, *compare* 243.—Verlaine, *Art Poétique* 25-28.

old man eloquent 253.—Milton; *see* dishonest victory.

'Omer smote 'is bloomin' lyre 257.—R. Kipling, *Barrack Room Ballads 1893-1896*, Prologue: 'When 'Omer smote, etc.'

Omnia perfecta ex se nascuntur 32.—Lucian Mueller, *De re metrica poetarum Latinorum*^{2} (Petropoli et Lipsiae, 1894), p. 101.

On ne va pas à la postérité avec de gros bagages 115.—*Compare* Voltaire, *Dialogue de Pégase et du vieillard*, vss. 71-72: On ne va point, mon fils, fût-on sur toi monté, | Avec ce gros bagage à la postérité. [L. C. Durel]

On partira vent arrière, | On reviendra en louvoyant 348.—*Compare* P. Loti, *Mon frère Yves* (Paris, Calmann Lévy), LXXI: 'Il est parti vent arrière. | Il reviendra en louvoyant.' (*Refrain of a sailors' song.*)

On Pindar < Tennyson > once said, "He is a kind of Australian poet, etc. 388, *compare* 120-121.—F. T. Palgrave in *Alfred Lord Tennyson: A Memoir*, Vol. II, p. 499.

on the blind and cruel folly of teaching language through the critical eye alone, not through the quickening voice 5.—John E. B. Mayor, *The Latin Heptateuch* (London, 1889), p. lxiv.

One can always give one's self up to one's impressions 229.—Oscar Wilde in conversation with B. L. G.

one of the wicked ones 357.—John Bunyan, *The Pilgrim's Progress* (Harvard Classics XV, p. 68; The Noel Douglas Replicas [London, 1928], p. 80).

operosa . . . | carmina fingo 211.—Hor. *Odes* 4. 2. 31-32.

Optat arare caballus 123.—Hor. *Epist.* 1. 14. 43.

Optimum fuit, quidquid hoc est in me infelicium litterarum, etc. 201.—Quintilian, Book 6, prooemium, § 3.

Opuntiae | frater Megillae 40.—Hor. *Odes* 1. 27. 10-11.

Out of these convertites | there is much matter to be heard and learned 271.—Shakespeare, *As You Like It* 5. 4. 190-191.

Out of the abundance of the heart the mouth speaketh 381.—*Matth.* 12. 34.

owls and bats 329.—Robert Browning, *Pippa Passes* 338-341: 'Then owls and bats, | Cowls and twats, | Monks and nuns, in a cloister's moods, | Adjourn to the oak-stump pantry!'

Par erat inferior versus; risisse Cupido | Dicitur atque unum surripuisse pedem 401.—Ovid, *Amores* 1. 1. 3-4.

parabilem amo Venerem facilemque 155.—Horace, *Satires* 1. 2. 119.

paraschist, paraschit (?) 229.—Georg Ebers. [not verified]

parcus < Sophoclis > cultor et infrequens 382.—*Compare* Horace, *Odes* 1. 34. 1: parcus deorum cultor et infrequens.

Passer mortuus est meae puellae 169.—Catullus 3. 3.

Pauvre prestre, son Plaute ne sera pas grand cas 384.—J. J. Scaliger. [not verified]

Pegaseium nectar 171, 210.—Persius, *Prol.* 14.

per iuga Cynthi | Exercet Diana choros, etc. 303.—Vergil, *Aen.* 498-500.

perfectly finished beauty, and full of exquisite restraint 19.

Phocylides (*should be* Ps.-Phocylides) 6.—Sidney, *Apology for Poetry*, pp. 4, 9 (Feuillerat).

Pindar is a manner of Australian poet, etc. 120.—Alfred Lord Tennyson; *see this volume*, p. 388, *for full quotation.*

Pindar never quite overcame his grandiloquence, etc. 285.—Walter Savage Landor, *Pericles and Aspasia*, letter 38.

Pindarum quisquis studet aemulari 235.—Horace, *Odes* 4. 2. 1.

Plus in amore valet Mimnermi versus Homero 260.—Propertius 1. 9. 11.

polyanthean helps 210.—Robert Burton, *Anatomy of Melancholy* 1. 2. 3. 15 (Vol. I, page 366, Shilleto). [W. P. Mustard]

poor soul 208.

posticae sannae 361.—*Compare* Pers. 1. 62: posticae occurrite sannae.

Pour tous ceux qui ont un style, les mots existent d'une existence de créatures, etc. 201.—Paul Bourget, *Barbey d'Aurevilly* (Études et Portraits, tome 1 [Paris, Plon, 1905], p. 167): Pour cet écrivain, comme pour tous ceux, etc.

Pourquoi se priver du superflu quand on

peut se passer du nécessaire? 258.—French humorous saying.

prensantemque uncis manibus capita aspera montis 62.—Vergil, *Aen.* 6. 360.

Prince, en un mot soyez ce que vous êtes, etc. 352-353.—La Fontaine, *Ballade au Roi* 48-49 (Oeuvres, Vol. IX, Paris, Hachette, 1892, p. 35).

Protagoras recommande à Callias, etc. 8-9.—J. Denis, *La comédie grecque* 1. 195.

pugnacis Achivos | Hectoreis opibus refringit 34.—Hor. *Odes* 3. 3. 27-28.

pugnis 296.—*See* Castor gaudet, etc.

purgatas inseris aures 94.—Pers. 5. 63.

purpureus . . . pannus 164.—Hor. *A. P.* 15-16.

Qua nocte stellas equidem, etc. 378.—M. A. Muretus, *Pro Carolo IX. . . . ad Gregorium XIII. Pont. Max. oratio* (*Orationes*, etc. Lipsiae, MDCLX, Vol. I, pp. 197-198): Qua quidem nocte stellas equidem ipsas luxisse solito nitidius arbitror, et flumen Sequanam majores undas volvisse, quo citius illa impurorum hominum cadavera evolveret, et exoneraret in mare.

quae mens est hodie, cur eadem non puero fuit 34-35.—Hor. *Odes* 4. 10. 7.

qualis artifex pereo 398.—Nero in Suetonius, *Nero* 49.

quam minima scientia scribantur scholia 137.—Headlam, *Journal of Philology*, Vol. XXX, p. 300. *Compare* Axel Oxenstjerna, according to *Geflügelte Worte* (23rd ed., Berlin, 1907), p. 471: An nescis, mi fili, quantilla prudentia mundus regatur (*or:* regatur orbis)? *Compare also The Education of Henry Adams* (Houghton Mifflin Co., 1918), pp. 99-100: 'Mr. Sumner was given to saying after Oxenstiern: "Quantula sapientia mundus regitur!"'

Quand dans un discours on trouve des mots répétés, etc. 161.—Blaise Pascal, *Pensées*, No. 48 (ed. Brunschvig). [G. Chinard]

Quo semel est imbuta recens 232.—Horace, *Epist.* 1. 2. 69-70: Quo semel est imbuta recens servabit odorem | testa diu.

Qu'on est bien à vingt ans 155, 231.—Pierre-Jean de Béranger, *Le Grenier*, last line of each stanza: Dans un grenier qu'on est bien à vingt ans! [G. Chinard]

rabidus furor animi 18.—Catull. 63. 38.

redeunt Saturnia regna 168, 249.—Vergil, *Ecl.* 4. 6.

Remitte pallium mihi meum quod involasti 35.—Catullus 25. 6.

repandirostrum incurvicervicum pecus 354.—Pacuvius in Quint. *I. O.* 1. 5. 67.

Res severa gaudium 364. — *Compare* Seneca. *Epp.* 23. 4: mihi crede, verum gaudium res severa est.

retexit superbum pallio caput, etc. 289-290.—Petronius, *S.* 17. 3.

rethoryke sweete 401.—Chaucer, *Prol. Clerk's Tale* 32. [W. P. Mustard]

riant nook 383, 397.—*Compare* Horace, *Odes* 2. 6. 14: angulus ridet.

Richer than the gold shower, etc. 239.—*Compare* Robert Browning, *The Ring and the Book* 490: 'Richer than that gold snow Jove rained on Rhodes.' *Compare* Pindar, *O.* 7. 34 *ἔνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσέαις νιφάδεσσι πόλιν*.

risus ab angulo 397.—Horace, *Odes* 1. 9. 22.

robust and brass-bound man 125.—Rudyard Kipling, *Poseidon's Law*, vss. 1 and 24. *Compare* Horace, *Odes* 1. 3. 9-10: Illi robur et aes triplex | Circa pectus erat.

Romanus sermo magis se circumspicit et aestimat praebetque aestimandum 177. —Seneca, *Epist.* 40. 11.

rude and undigested mass 62.—W. S. Landor. [not verified] *Compare* Ovid, *Met.* 1. 7: rudis indigestaque moles.

run to each avenue and shriek for help 294.—Robert Blair, *The Grave* 357: < the frantic soul > 'runs to each avenue, and shrieks for help!'

Sa déclamation même est fatigante sans être ennuyeuse, etc. 196.—E. Faguet, *Chateaubriand*, Dix-neuvième siècle, p. 47.

Saal voll Pracht und Herrlichkeit 183.—Goethe, *Der Sänger* 12.

sans témoins et sans armes 381.

Saviour in His Sermon, etc. 214.—Robert Browning, *The Bishop orders his Tomb at Saint Praxed's Church* 59-60: 'The Saviour at his sermon on the mount, | St. Praxed in a glory.'

Scalpe querelam 301.—Hor. *Odes* 3. 11. 52.

Scholastic humour, O God! 338.—H. G. Wells, *Boon* (*not* 'George Moon'), chap. VI, § 7 (Unwin, 1915, p. 177).

scrofulous rabble of mankind 362. — German publicist. [not verified]

Sedulous apes 177. — *Compare* R. L. Stevenson, *Mem. & Portraits* IV. 59: 'I have thus played the sedulous ape to Hazlitt, to Lamb, etc.'

seek peace and ensue it 221.—*1 Pet.* 3. 11.

Semel insanivimus omnes 236.—Baptista Mantuanus, *Ecl.* 1. 118.

semivir 19.—Juv. 6. 513.

sends a strong delusion etc. 140.—2 *Thess.* 2. 11: 'God shall send them strong delusion, that they should believe a lie.'

sengende flamme noch himmlische blitze, etc. 16. — Wilamowitz-Moellendorff, *Euripides Hippolytos, griechisch und deutsch* (Berlin, 1891), p. 105 (translation of vss. 530-534).

sepes 9.—Calpurnius 5. 96.

sepositam 282.—Tibull. 2. 5. 8.

Ses oreilles sont chastes, quoique ses yeux soient fripons 164, 328.—*Compare* La Fontaine, *Contes et Nouvelles*, "Le Tableau", vss. 33-34 (Oeuvres, Paris, Hachette, 1889, Vol. V, p. 581): Je réponds à cela: "Chastes sont ses oreilles, | Encor que les yeux soient fripons." [G. L. Van Roosbroeck]

shadowing shroud 378.—*Ezekiel* 31. 3.

Shepherds, I have lost my love, | Have you seen my Anna? 399.—*Banks of Banna*, vss. 1-2 (*Calliope: or the Vocal Enchantress* [Edinburgh, 1788], p. 1). [W. P. Mustard]

shrouding sheet 96.—Shaks. *Ham.* 5. 1. 103.

Si Lyra non lyrasset, Lutherus non saltasset 74.—*See* 74, foot-note, *and compare* Herzog-Hauck, *Realencyklopädie für protestantische Theologie und Kirche*, Vol. XII (Leipzig, 1903), p. 30.

Si Reichelius non lyrasset, Robertus non saltasset 74.—*Adaptation of preceding.*

Si vous y êtes, comme ie pense, donnez, s'il vous plaist, un peu plus de volée à vos cloches 294.—Balzac, *La pucelle de Thilhouse* (Contes drolatiques [Paris, Lévy Frères], p. 124). [W. P. Mustard]

Sic de ambitione quomodo de amica queruntur 212.—Seneca, *Epistulae*, 22. 10.

siccum lumen 84.—*Compare* Luc. 9. 1044: sicco lumine.

S'il ne l'a pas dit, il aurait dû le dire 150.—Méry. [not verified]

Simple is the word of truth 346.—Translation of Eur. *Phoen.* 469: ἁπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφυ.

Sine cortice nabis 349.—*Compare* Hor. *Sat.* 1. 4. 120: nabis sine cortice.

sine viro 255.—Catullus 63. 6.

Skiapods 82.—Aristophanes, *Birds* 1553 πρὸς δὲ τοῖς Σκιάποσιν.

So a fool | Once touched the ark,—poor Uzzah that I am 239.—Robert Browning, *Tertium Quid* 833-834.

So help me God 104.—Formula in oath.

solaque ex senectute prudentia 89. — Pliny, *Epistulae* 3. 1. 10.

solvitur ambulando 301.—Proverbial. See W. F. H. King, *Classical and Foreign Quotations* (New York, Thomas Whittaker, 1888), p. 507. *Compare* Sext. Empir., *Pyrrh.* 3. 66: τῶν κυνικῶν τις ἐρωτηθεὶς < τὸν κατὰ τῆς κινήσεως λόγον > οὐδὲν ἀπεκρίνατο, ἀνέστη δὲ καὶ ἐβάδισεν, ἔργῳ . . . παριστάς, ὅτι ὑπαρκτή ἐστιν ἡ κίνησις. *See also* Diog. L., VI. 39.

Son goût fort pour la langue espagnole demeura platonique 192.—Lepelletier on Verlaine. [not verified]

Sophister, that . . . would prove two eggs three 10.—Sidney, *Apology for Poetry*, p. 42 (Feuillerat).

Still are thy pleasant verses, thy nightingales, awake 268.—Cory's *version*, verse 7, of Callimachus, *A. P.* 7. 80.

still, sad music of humanity 268.—Wordsworth, *Tintern Abbey* 91.

stone of stumbling 379.—*See* a stone, etc.

Suddenly who but Aristophanes, etc. 213. — R. Browning, *Aristophanes' Apol.* 1449-1455.

sum fatigatus et aegrotus de meâ uxore 402.—Laurence Sterne, *Letter* (CXIX, Dec. 1767) *to J. Hall-Stevenson* (The Works of Laurence Sterne, in Ten Volumes, London, 1798, Vol. X, p. 106).

Super alta vectus Attis 17. — Catull. 63. 1.

Swear not at all 281.—*Matth.* 5. 34.

Take thy bill and write fourscore 295.—Luke 16. 7.

taking one's pigs to a bad market 328.—Proverbial.

Tel mot est sourd et triste, tel autre chantant et gai 201-202.—E. Faguet, *Dix-neuvième siècle*, p. 236.

That which embodies the truest, inliest life of a people comes down, etc. 160-161.—B. L. G., *Pind.* I. E. xiv.

That with too much subtlety, would prove two eggs three 10. — Sidney, *Apology for Poetry*, p. 42 (Feuillerat).

The Assyrian came down like a wolf on the fold 19.—Byron, *The Destruction of Sennacherib*, opening.

the baldhead bard, | Kudathenaian and Pandionid, | Son of Philippos, Aristophanes 128, *compare* 311.—Robert Browning, *Aristophanes' Apology* 705-707.

The fierce volubility 18. — Tennyson, *Boädicéa* 4; 72.

The flute's cry 351.—*Compare* Pind. *O.* 3. 8 *βοὰν αὐλῶν*.

the head of the corner 379.—*Matt.* 21. 42, etc.

the homelier symbol of asserted sense 215. — *Compare* Robert Browning, *Aristophanes' Apology* 1485: 'With homelier symbol of asserted sense.'

The ideal life of a man of letters is one monument and a number of episodes 115.—Cousin. [not verified]

The lamp of our youth will be utterly out, etc. 308-309.—Rudyard Kipling, *The Old Men* (*1902*) 20-22.

The learned Greek, rich in fit epithets, etc. 161, 222.—*Lingua*, Act I, sc. 1. See Dodsley's Old English Plays, 4th ed., Vol. IX, pp. 339-340. *Lingua* was formerly ascribed to Antony Brewer; M. P. Tilley, *Modern Language Notes* 44. 36 says the author is Thomas Tomkis.

the man survives the poet in three fourths of us 24, *compare* 1.—*See* il existe dans, etc.

The more the pity, *compare* 238. — Shakespeare, *Mids.* 3. 1. 148; *1 Henry IV*, 2. 4. 514.

the mounted infantryman 302.—*See* Ça un poète?

The pedigree of honey, etc. 257. — Emily Dickinson, *Poems* [First Series], 'The pedigree of honey': 'The pedigree of honey, | Does not concern the bee. | A clover, any time, to him | Is aristocracy.'

the pious historian of a pious age 255. [not verified]

The public be damned, *compare* 100.— W. H. Vanderbilt; *see* Hoyt's *New Cyclopedia of Practical Quotations*, Funk and Wagnalls Company, 1922.

the puerile inversion, etc. 148, 345. — Hilaire Belloc, *Marie Antoinette*, chapter VI (Doubleday, Page & Co., 1913, p. 115; Methuen & Co., 1909, p. 86): 'Not that the financial difficulty was a main cause of the Revolution—to assert as much would be to fall into the puerile inversion which makes of history an economic phenomenon.'

the regimen of the stock farm 306.—W. W. Goodwin (as reported by G.).

The Restraint of Rhime is no ordinary Difficulty, it too often forces the ingenious Translator to abandon the true Sense of the Poet, etc. 204.—S. Dunster, *The Satires and Epistles of Horace*, Done into English with Notes. The Second Edition (London, 1712), Preface. [Verified by means of the copy of Mr. Thurston Taylor]

the shield of faith, etc. 153.—*Compare Ephesians* 6. 16: 'taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked.'

The stony birth of clowds will touch no lawrell 216.—George Chapman, *Bussy d'Ambois* 5. 1. 17.

the sun has the breadth of a human foot 82.—Translation of Heraclitus, fr. 3 (Diels) *εὖρος ποδὸς ἀνθρωπείου*.

The whole body of our literature is penetrated with classical allusions, etc. 228. —B. L. G., *Essays and Studies*, p. 44.

Then Heaven tries the earth if it be in tune, etc. 216.—J. R. Lowell, *The Vision of Sir Launfaul*, vss. 35-36.

There is an aristocratic disdain, etc. 134, 278.—B. L. G., *Pindar*, I. E. p. xlii.

There is Truth, and there is nothing stronger than Truth 175.—*Compare* Justin Martyr, *On the Resurrection*, chapter I (The Writings of Justin Martyr and Athenagoras, translated by . . . Dods . . . Reith . . . and . . . Pratten, Edinburgh, 1874, p. 341): 'The word of truth is free . . . But nothing is either more powerful or more trustworthy than the truth.' The quotation as given in the text is a translation of Joannes Chrysostomus, *Liber in sanctum Babylam contra Julianum et contra gentiles*, c. 4: *ἀλήθεια γάρ ἐστι, καὶ ταύτης ἰσχυρότερον οὐδέν*. This passage was erroneously printed as a fragment of a lost work of Justin Martyr by Otto, *Justini . . . opera* II,^{3} p. 258.

There isn't a single human characteristic that can be safely labeled "American," etc. 299-300.—Mark Twain, *What Paul Bourget Thinks of Us* (Writings [Harper & Brothers, Publishers], Vol. XXII), p. 148. [Lane Cooper]

There's not a bonie flower, etc. 328-329. —*Compare* Robert Burns, *Of A' the Airts* 9-12: 'There's not a bonie flower that springs | By fountain, shaw or green; | There's not a bonie bird that sings | But minds me of my Jean.'

these are not matters to be wrung from poor striplings, etc. 368.—Milton; *see* Long reading and observing.

They told me, Heraclitus, they told me you were dead etc. 268.—Cory's version of Callimachus *A. P.* 7. 80.

thick and slab 22.—Shakespeare, *Mcb.* 4. 1. 32: 'make the gruel thick and slab.'

Think not that strength lies in the big round word 280. — Joseph Addison Alexander, *Monosyllabics*, verse 1. This poem was originally published in *The Princeton Magazine* (1850), p. 152, over the signature of B. Short. The question of the authorship is settled by a reference—for which I am indebted to the courtesy of Mr. W. B. Sheddan, Assistant Librarian of Princeton Theological Seminary—to p. 681 of Vol. II of "The Life of Joseph Addison Alexander," by Henry Carrington Alexander (New York, Scribner, 1870). The poem was reprinted, with slight modifications, under the title "The Power of Short Words" and with the subscription "Dr. Alexander, *Princeton Magazine*," in C. C. Bombaugh, *Gleanings for the Curious from the Harvest-Fields of Literature*, Hartford, Conn., A. D. Worthington & Co., 1875, pp. 102-103.

thorough bush, thorough brier 174. — Shakespeare, *Mids.* 2. 1. 3.

Thou shalt die, etc. 186.—Paul Shorey, translation of Sappho, fr. 68 (note on Horace, *Odes* 4. 9. 25).

Three children sliding on the ice 365.— Nursery Song. *See* John Selby Watson, *The Life of Richard Porson* (London, Longman, Green, Longman and Roberts, 1861), pp. 133-135, where the statement is made that 'In 1796 Porson published in the "Morning Chronicle" a Greek version of the nursery song of "Three Children Sliding on the Ice"', and the Greek and Latin versions are reprinted.

Till from on high | Thou call me home 187.—Old Hymn. [not verified]

To whom shall we go? etc. 127.—*John* 6. 68.

Todos dicen que soy un viejo, etc. 239-240.—Charles F. Lummis, *The Land of Poco Tiempo*, p. 231.

Translation is the death of understanding 16.—Moriz Haupt in Henry Nettleship, *Moritz Haupt* (Lectures and Essays [Oxford, 1885], p. 19).

triste lignum 353.—Horace, *Odes* 2. 13. 11.

True translation is a metempsychosis 16. —*Compare* von Wilamowitz-Moellendorff, *Euripides Hippolytos griechisch und deutsch* (Berlin, 1891), p. 7: die wahre übersetzung ist metempsychose.

t - - t 329. — Robert Browning; *see* owls and bats.

Tu l'as bien dit, ami, etc. 93.—Alfred de Musset, *Poésies Nouvelles* (also in Ste.-Beuve, *Poésies Complètes* 2. 294-295).

Tu ne quaesieris 34, 186.—Horace, *Odes* 1. 11. 1.

Tuum hominis simplicis pectus vidimus 289.—Cicero, *Phil.* 2. 43. 111.

Turpe senilis amor 178.—Ovid, *Amores* 1. 9. 4.

two hearts beating each to each 320.— Robert Browning, *Meeting at Night* 12.

Typanum, tubam Cybelles 17.—Catull. 63, 9 (inferior reading).

Ubi autem sunt novem? 248.—*Compare* Vulgate, *Luke* 17. 17: et novem ubi sunt? *and see* Mundus, etc.

udum et molle lutum 365.—Pers. 3. 23.

Umbria Romani patria Callimachi 260.— Propert. 4. 1. 64.

Un ami de Sainte-Beuve, etc. 196. — Émile Faguet, *Flaubert* (Paris, Hachette, 1899), p. 46.

un poète mort jeune à qui l'homme survit 1, 92.—Alfred de Musset, *Poésies Nouvelles* (also in Sainte-Beuve, *Poésies Complètes* 2. 294-295).

Una dies Fabios, etc. 10.—Ovid, *Fasti* 2. 235-238.

una terra senza dolcezza, un paese di sterilità e di sete, etc. 251.—D'Annunzio, *Forse che sì, forse che no* (Milano, Fratelli Treves), pp. 293, 296.

Und eine Magd im Putz, das ist nun mein Geschmack 180.—Goethe, *Faust*, Erster Teil, 831. [R. B. Roulston]

Une phrase est viable quand, etc. 348.—Flaubert in É. Faguet, *Flaubert*, p. 147.

unintelligible Komos-cry— | *Raw-flesh red, no cap upon his head* 215.—R. Browning, *Ar. Apol.* 562-563.

vare Claribel lov lee-ess 167.—Hamerton's Frenchman's pronunciation of Tennyson, *Claribel:* 'Where Claribel low-lieth.' [not verified]

Vel propius latitans vicina saepe sub horti 9.—Calpurnius 3. 95.

Verify your references 374. — M. J. Routh; *see* J. E. Sandys, *A History of Classical Scholarship,* Vol. III (Cambridge, 1908), p. 393.

videtur mihi ex se natus 32.—Tac. *Ann.* 11. 21.

vidi tantum 141.—Ovid, *Trist.* 4. 10. 51: Virgilium vidi tantum.

Vielleicht hat sich kein Dichter lieblicher und öfter als Er metempsychosiret 50. —Herder, *Briefe über das Lesen des Horaz an einen jungen Freund,* 6. Brief (Herders Sämtliche Werke [Suphan], Vol. 24, p. 219).

virginibus puerisque 286.—Hor. *Odes* 3. 1. 4: virginibus puerisque canto.

vita senis 32.—Hor. *Sat.* 2. 1. 34.

Voluptates commendat rarior usus 383.—Juvenal 11. 208.

Was hör' ich draussen vor dem Thor? 182.—Goethe, *Der Sänger* 1.

we find ourselves writing dithyrambic poetry instead of prose 94.—Demetrius, *On Style*, § 78 (Roberts' translation).

We are no windfalls, my lord, etc. 216.—George Chapman, *Bussy d'Ambois* 3. 2. 253-257.

We were a nest of singing birds 363.—*Compare* Dr. Johnson in James Boswell, *The Life of Samuel Johnson*, ed. G. Birkbeck Hill, Vol. I, p. 75: 'Sir, we are a nest of singing birds.' [Charles G. Osgood]

we were nursed upon the selfsame hill 343.—John Milton, *Lycidas* 23.

weaving one's way among the stair contortionists 377.—Baltimore newspaper. [not verified]

weit überlegen dem müssigen, etc. 43.—*Compare* Martin Luther, *Tischreden*, 2. Band (Weimar, Hermann Böhlaus Nachfolger, 1913), p. 457: weit überlegen Aristoteli, dem müssigen Esel.

Wes das Herz voll ist, des geht der Mund über 381.—Luther's translation of *Matth.* 12. 34.

what can the man do that cometh after the king? 63.—*Ecclesiastes* 2. 12.

who [i. e. Freund] everywhere assumes his own crass ignorance on the part of his public 5.—John E. B. Mayor, *The Latin Heptateuch* (London, 1889), p. 40.

< who > grasps the skirts, etc. 138.—*See* grasps, etc.

who knew the seasons, etc. 138.—Tennyson. *To the Queen* 29-31: 'And statesmen at her council met | Who knew the seasons when to take | Occasion by the hand.'

Who was it dared, etc. 238.—Robert Browning, *Pope* 1482-1483: 'Who was it dared lay hand upon the ark | His betters saw fall nor put finger forth?

wild songs of Euripides 387.—Dreiser. [G. in margin]

Wille zur Macht 315.—F. Nietzsche.

Willst du dir ein hübsch Leben zimmern, etc. 80, 331.—Goethe, *Lebensregel,* Werke (Weimarsche Ausgabe) 2. 284: 'Willst du dir ein hübsch Leben zimmern, | Muszt dich um's Vergangne nicht bekümmern; | Das Wenigste musz dich verdrieszen; | Muszt stets die Gegenwart genieszen, | Besonders keinen Menschen hassen | Und die Zukunft Gott überlassen.' *Lebensregel in erweiterter Fassung* 2. 357, and *Zahme Xenien* 5.^{1} 107: 'Willst du dir ein hübsch Leben zimmern, | Muszt um's Vergangne dich nicht bekümmern, | Und wäre dir auch was verloren. | Muszt immer thun wie neu geboren; | Was jeder Tag will, sollst du fragen, | Was jeder Tag will, wird er sagen; | Muszt dich an eignem Thun ergötzen, | Was andere thun, das wirst du schätzen; | Besonders keinen Menschen hassen, | Und das Übrige Gott überlassen.' *For variants compare* 2. 357 and 5.^{2} 262.

Without vision the people perish 82.—Compare *Prov.* 29. 18: 'Where there is no vision, the people perish.'

Woman dead, lie there; | No record of thee | Shall there ever be, etc. 327.—Cory's version of Sappho, fr. 68.

wrinkled pepper and grains of paling cumin 251.—Translation of Persius 5. 55: rugosum piper et pallentis grana cumini. [H. C. Coffin]

You can never win us back, | Never, never, | Though we perish in the track | Of our endeavor 385.—Confederate Song (as reported by B. L. G.).

You're another 62.—*Compare* Shakespeare, *Much Ado* 3. 4. 11: 'My cousin's a fool, and thou art another.'

ἁ ναῦς ἃ τὸ μόνον φέγγος ἐμὶν τὸ γλυκὺ τᾶς ζοᾶς | ἅρπαξας etc. 186.—Callimachus, *A. P.* 13. 10.

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